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TO THE EDITOR.

"PRAY, Sir, did you ever hear ———. No Madam, I never had that gratification. O I can assure you she has the expression of MARA herself, and does all that CATALANI does. *Of course* you must allow for the difference between the practised powers of a professional voice and that of an amateur—but there is *no other difference* I can assure you."

Such are the exaggerated terms in which it is frequent for persons not so entirely unacquainted with art in its perfection as to excuse their want of precision, to speak of amateur singers. Now I need not tell you, Mr. Editor, that this is excessively absurd. I never yet heard one amateur who was not at a considerable remove below the best professional singers, and very few indeed who could bear the smallest comparison with those even who are held in little estimation by the public. The real difference perhaps would not be perfectly and absolutely perceptible, unless you could place the amateur in an orchestra—once heard from thence the question would settle itself instantly—there would be no disputing about tastes.

But in truth, Mr. Editor, how should it be otherwise?

To sing finely is the labour of a life—it is the business, the daily bread of a professor—it is the occasional study or casual amusement of the amateur. The one pursues the art regularly, systematically, and sedulously, under great advantages; the other very rarely indeed follows it either with constancy, method, or earnestness, and under every disadvantage.

But this sort of general parallel may be produced endlessly and to little profit. Perhaps it will be more beneficial to go at once into particulars, for knowledge, as MISS EDGEWORTH says, (I think it is she who has wisely inculcated the maxim)—knowledge is of little value except it be exact.

Professors commonly become such from one of three causes. 1. Being born of a musical family. MRS. SALMON and SIGNORA CORRI are living instances. 2. They enter the profession because they have good voices. MISS STEPHENS and MISS WILSON are ex-

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amples. Or thirdly, they are well educated persons who take up an art, cultivated for other purposes than emolument, from the decay of their connections or circumstances. Delicacy forbids me to cite the names of those who have been impelled by such motives to so honourable an exertion of talent, but there are many I could mention who have been thus influenced in their choice of this means of life. Now each of these cases pre-supposes *superiority* of natural endowment, for the offspring of musical celebrity would at once be discountenanced in the attempt, had nature not done her part—the second class speaks for itself, and the third must of course submit to the same ordeal as the others—the opinion of some competent teacher of public singers.

Next, Sir, we are to consider the education of a professional performer.

The common method of ensuring the tuition and introduction of public singers is by binding them under articles* for a given number of years to a person competent to the object by knowledge and connection. The bargain usually proceeds thus.—The pupil gives a sum (or not, as it happens); the master instructs, makes engagements, and receives a moiety of the money earned during the term of the articles. From such a course of proceeding it must be obvious that the gain to the master depends upon the advancement of the scholar, and accordingly the care and attention bestowed is in proportion to this grand stimulus. No delicacies interpose to impede the progress of acquirement;—severe lessons and severe practice

* This system has afforded the means of a singular but ingenious abuse, by which there is more than one person in London, I am told, now making large emoluments. A master advertizes, or otherwise lays out for apprentices, male or female, having good voices and wishing to become "candidates for theatrical fame." He meets with some indigent person, who engages upon the conditions stated in the text. The moment the article is signed, he writes to a number of country managers, whom he informs that he has a very promising pupil to bring out, and solicits their aid. He instructs (or *parrots*, as it is technically termed,) the poor boy or girl in the music and dialogue of one or more popular characters, as time may serve, and whips them off to the first company that assents to their introduction. If they succeed, and are engaged, he takes half the salary; if they fail, the coach-hire is all the loss. We know one instance of a young man who was sent into a country theatre after having received only one single lesson. He succeeded, was engaged at thirty shillings a week, and the master for some years enjoyed half that sum as his reward for the one lesson he had bestowed upon this apt scholar and—his ingenuity. I believe there is an individual now making some hundred pounds per annum by such means.

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follow each other in rapid and continual and incessant succession. The pupil is pushed into musical society, and advantaged by hearing every concert or performance to which the master can obtain gratuitous admission. And lastly that diligent attentiveness and unremitting perseverance, which necessity alone can engender, fixes and confirms the instructions thus given. The scholar is taught to exert and extend all the natural powers—frequent attendance upon and occasional intermingling with the finest musical performances excite and feed observation and exercise—collision sharpens desire of acquisition, and the whole mind is gradually absorbed, moulded, formed, and refined by the study and contemplation of art through its most exquisite models; and yet it is always comparatively late in life before perfection is attained.

I am now speaking not only generally, but particularly. The few only arrive at the perfection which leads to the eminence that elevates them to view, as the objects of emulation with whom the amateur is compared. The million sink and are little seen or known, and they who reach the summit, struggle for it through such sorrow, privation and labour, as but for *the enthusiasm and force of talent* which distinguish them from the rest, would depress and destroy them as those evils do depress and destroy the others.

Here then we see primarily and finally grand inherent characteristics, both intellectual and physical.* The mind and the body are both more powerful in these eminent persons than those of the million. This is a certain—a specific difference.

The common race of amateurs of course possesses none of these great attributes, neither do they enjoy the accidental advantages. Let us then take the superiors of this class, for to them such comparisons

* "I am never without a cold," says an amateur Miss or my Lady. "How do Mrs. Salmon and *such sort of people* manage to escape? They sit uncovered, they go from place to place—from hot to cold, in hackney coaches with broken glasses—they stand in orchestras and behind the scenes—they seem to take no care of themselves, and yet they never catch cold."—This is quite true and something extraordinary, and I venture to hazard an opinion, that the natural constitutional strength of organ—the physical construction which displays itself in their singing, is also manifest in the resistance of the common evils attendant upon change of temperature, &c. that harrass others less happily gifted. I think it was stated in one of the Quarterly Musical Reviews that Mrs. Salmon had journeyed near four hundred miles besides singing at Concerts and Rehearsals every day and night in one week. Could any person of ordinary constitution have stood such fatigue, including the exertion of mind and *the waste of late hours?*

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only belong. They may and probably are highly gifted by nature, for if such were not the case, they would rise to no eminence sufficiently lofty to attract such flattering notice as that I have cited at the beginning of my letter. The differences then lie in education? Solely—as I conceive the matter.

Amateurs, or those who direct the course of their pursuits, at the outset form no competent idea either of the time, attention, opportunities, connections, labour, and expence necessary to form a really fine singer. They send for a master—it depends upon chance whether he understands his art, and if he does, it is a thousand to one whether he does not nourish inherent prejudices which preclude him from prescribing the same course of study as he would to a pupil educating for public life. There exists, it is strange to say, but there certainly exists in the breasts of many if not most professors, a latent and morbid dislike of amateur rivalry, though not at all to be dreaded. Again they know that not one pupil in a thousand will give up any thing like the time necessary, or will pursue with the indispensable perseverance the bright but apparently tedious course. Parents are not less indisposed to pay for attendance, and they are sure to chide the seeming slowness of the progress their children make. Those who can afford the pecuniary cost are occupied with other studies, which are usually deemed more important—they have too other engagements. They are not like the poor, patient, toilsomé professor,* who feels that he can lift himself out of labour into comfort and connection by the practice of his art alone. They seldom feel this practice of art otherwise than as a wearisome drudgery which deprives them of their pleasures and enjoyments. Thus the work, if it proceeds at all, proceeds slowly and reluctantly. If we can suppose an ardent desire and a passion for music, another capital part is sure to be wanting—continual association with fine bands and competition with fine performers—conversations upon the art and

* The great HAYDN used to sit in his garret strumming from morning till night upon his old harpsichord, and BILLINGTON would retire (in the early part of her stage career) with an old Italian Master to practice, after returning from the Theatre. A relation of mine used some time since to call upon a poor girl who was articled to a great public singer, who would practice by the six hours together. In bitterness of spirit, she used to say, while the tears ran down her cheeks, "Oh! Miss ——, I sing, sing, sing, till I am tired of singing." There is many an amateur has doubtless said the same, but never after *six successive hours* of practice. And perhaps the public pupil undergoes such labour principally because *she has nothing else* to which she can turn.

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professional connections, which seeming little and trifling, are nevertheless great and important. The high in fortune and in rank, if they do not absolutely disdain the professor, yet *cannot* consistently with the established order of society, strike into that companionship from which so much benefit is derivable. They *cannot* indulge the friendship and familiarity out of which improvement grows. How then is the amateur to have a chance of arriving at a comparison with professional singers, and those too of the first class? The last argument I shall adduce is, that amateurs seldom or never throw out the voice like public performers, because their object is limited to small rooms and small assemblies, while the professor practices for theatres and concert rooms, and for dramatic effects. Now, Sir, you well know, I am persuaded, that the whole superiority and dignity of public singing lie in the production of these very effects, which are not to be produced in the same or any thing like the same degree, except by volume, force, and finish of voicing—in short, by none but what I may call professional voices, and professional force of expression. This degree would be thought coarse in private persons, and a sense of propriety and delicacy forbids the attempt to attain it. In every circumstance then that regards the training, progression, and maturity of the art, amateur singers are stimulated by vastly inferior excitements—they proceed upon essentially different systems, and aim at much lower purposes, though perhaps not less finished results than the public professor. In one thing only they have the advantage. Their minds are sometimes better & more variously cultivated and exercised, but this goes less way than it would do, because the voice, the "*instrumentum aut modum*"—the instrument—the material which is to be employed, is unequal from inadequate training, to minister to the mind that might direct to superior demonstrations of imagination and ability. Thus a warm sensibility and a cultivated fancy often fail to attain the high expression they would compass, from the insufficiency of technical command over the organs, and thus also it happens, that whenever an amateur approaches professional polish, it arises principally from intellectual capacity and acquirement.

Is it then fair to compare amateurs and professional singers? Certainly not. But how is this to be avoided? It cannot be avoided; nor will the amateur ever be measured against any but the highest performers, because they make the strongest impression, and they sing the same songs that amateurs after them must attempt.

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I should have written to little purpose, Mr. Editor, if I merely confined myself to shewing the invidious nature of these comparisons, and that they must always exist. Perhaps a few further remarks may assist in levelling the mountains that lie between the two classes of musical students, and smoothing the paths of communication. In a former Essay,* I have urged upon the attention of parents the necessity of determining their own aims in the musical education of their children at the commencement of their course of instruction.—Much depends upon this previous examination and understanding of their own views—but more depends upon the honesty of the teachers employed. Such professors all declare, and perhaps truly, that they could not live if they were to represent the real state of the case to parents. If they were to say, Sir, your daughter has no voice, no ear, or no industry, as the circumstances may be; or, Madam, you will not allow the time, close application, and expence necessary to make a singer. But this is to be obviated by enquiring, what do you desire? and by stating what can be done and what is impracticable.—There are however very few masters who either understand the science of teaching philosophically, or who care to exercise it in such a manner. I am never so much puzzled as when requested to recommend an instructor. Yes, Mr. Editor, even in this very great conservatory of musical taste—the cities of London and Westminster. This is hard measure, you will say, for the profession. I know it. But the proof is in the results. Of the thousands who are taught how many individuals are there a man of tolerable taste can endure to hear? I declare I never heard a dozen decent amateur singers in my whole life. This again you will say is severe. Aye, so it seems. But it is true.

But to come to the point. They who would sing well must discard prejudices and animate themselves to the task of severe labour. They must be content to travel slowly. They must for a long time forego all pleasure, except the internal conviction of being sure they are journeying forward by the only secure road. "*Per la scala incominciamo*," says IL FANATICO in the famous duet, and they must stick to the scale—to plain notes—till tone and intonation are acquired and fixed—till the art of swelling from the softest pianissimo to the boldest fortissimo be attained—till they can command all the shades

* Musical Magazine and Review, vol. 1, page 42.

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and degrees of tone at pleasure, of which their organs are capable—till they can *speak* upon high notes as well as *intone* them—till the shake from its slowest to its most rapid turns, increasing or diminishing in volume, be acquired—then and not till then may they attempt elocution and expression, and lastly execution. Above all, they must give the rein to enthusiasm and imagination, and aim at dramatic effects—at *character*, as your correspondent "*Analysis*" very judiciously calls style. In short they must approximate as closely as possibly to professional habits of study, if they wish to stand the comparison with professors, to which all who are ambitious (and it is a generous and proper ambition) of entertaining such audiences as now assemble to hear private music, or to rank in the lists of science, must consider themselves to be subjected. Nor is it, Sir, at all beyond the reach of good abilities and moderate industry. Method and *attention* will do wonders. A piano forte player, whose claims to high precedency the whole world has admitted, lately assured me that he never practised more than four hours daily—but he added, I never played but while I could employ the severest attention. The moment I found my spirit flag I turned to something else till my ardour was renovated. The father of one of the most accomplished public singers of her day, whose general musical attainments were carried as far as they could be carried, told me she had never given more than four hours daily to such studies. But her application was systematic and regular and sedulous. I have known more than one amateur, who at an early period of life could accompany excellently—who had studied the theory of music with considerable success—who came near to public singers of the first class, who were good Italian and French scholars, and who had read a good portion of the classics in their own and these languages, together with the literature of the day, and who, but for domestic engagements and occupations, and other impediments, *might have done much more* with ease and pleasure. Here then, Sir, are examples and encouragements, and that they are true to the letter, I pledge the veracity of your old and faithful Correspondent,

VETUS.

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REMARKS ON INSTRUMENTAL COMPOSERS.

TO THE EDITOR.

Sir,

Perhaps there is no circumstance that so incontestably proves the very great degree of refinement and perfection to which the lighter species of instrumental composition has arrived in our day, as the number of piano-forte professors and composers, who are natives of or resident in England, whose works issue constantly in the greatest abundance from the musical press. There are in the first class (I mean those who have written scientifically and in the most finished style) Beethoven, Clementi, and Cramer, the subjects of my present letter—Ries, Hummel, Kalkbrenner, and last, although I have strong suspicions he will not prove the least in the scale of excellence, Moscheles.—These authors, by their concertos, sonatas, fantasias, &c. &c. have carried piano-forte composition, as well as performance, to its very acme; nor do I think it possible for that branch of the art to receive any further improvement. The second class, by which I mean those composers whose aim has been most successfully directed to please "the million" by lighter pieces, includes Latour, Burrowes, Von Esch, Meves, Kiallmark, Knapton, P. A. Corri, Rawlings, Wilson, Adams, Haigh, Gelinek, Griffin, &c. &c. who in their divertimentos, airs with variations, rondos, and other pieces, display not only judgment and skill, but that peculiar distinction of making much out of scanty and imperfect materials; for in the airs which Latour has set there is no inconsiderable portion of elegance, lightness, and suavity, frequently emanating from barren and worn-out subjects; and many others, particularly Rawlings and Gelinek,* have displayed great taste in their variations.—The last

* I consider this author's airs with variations, from No. 1 to No. 46, superior in general to those of any other writer since Mozart, both as regards the elegance and brilliancy of their style; but they are all worked in presto movements at the conclusion, which is dreadful mannerism in so excellent a writer, and frequently injures the effect of the piece.

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mentioned is certainly "*au fait*" in this department: his excellent style is a model for young composers. Among so many competitors in the arena, it is BEETHOVEN who tears away the prize for originality and science; but CLEMENTI is undoubtedly his senior, not only in the date of his compositions, but in his general manner—which, at the same time that it nearly equals the former in *erudition*, certainly excels him in pathos, elegance, and spirit. Indeed, Sir, as you justly observe, he may be called "the Father of Modern Piano-Forte Music." In attempting to comment upon this author's works, we cannot but be struck with this circumstance—that when he began his career in London, nearly 50 years ago, there were few composers or performers in his line; consequently, the decided talent which he then displayed arrested the attention of all the amateurs and dilletanti of his day: but now, when so many writers have started for the goal—each with considerable abilities, superadded to the utmost refinement in taste—it must be considered great praise to this composer that in his walk he is "the greatest of the great." By continued labour and application, together with a decided genius for his profession, did this esteemed musician raise himself among his compeers. I shall now proceed to point out to the student some of the peculiarities in the style of this author.—His chief beauties are, as I have before mentioned, pathos, elegance, and spirit, to which may be added a very scientific and philosophical manner of working upon his own original and often quaint subjects. With respect to the two first of these qualities, let the student only turn to the adagios of his sonatas, particularly that in the sonata, op. 46, dedicated to KALKBRENNER, where he will find the most perfect specimen that piano-forte composition can furnish.—In so beautiful a movement it is not easy to point out one passage more excellent than the rest; but yet I cannot help directing attention to that gliding soft modulation from bar 5th of the 10th page, stave the 4th, continuing down to the 1st bar of the last stave. How elegantly the inversions of the dominant seventh are brought in, especially at bar 3 of the 6th stave, where the bass takes D♭, leading to the retarded chord of A♭. Also at bar the 3d, stave the 4th, of the 11th page, where B is led off.—How flowing and expressive the whole passage, down to the last stave. So is the varied motivo of this movement, 12th page, stave 4th, bar the 3d.—Triplets here do not assume that tripping character which the name would imply, but

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a delicate legato effect, which none but a perfect master of his art could have produced. I would consider that person completely finished as to expression who should perform this movement throughout in the style it requires. In his "Gradus ad Parnassum" there is another delightful "morceau" of the pathetic character, which has been mentioned in your review of that work, to which I must refer the student for information. In the three sonatas, op. 33 (the presto movement of No. 1), may be seen an instance of the spirit and boldness with which he grapples with his subject: it is a very original one—a sort of duo for treble and bass—capable of much imitative treatment, which has not been overlooked.—There are some extraordinary modulations here, at page 8, particularly that beginning at bar the 8th, stave 6th, leading from C minor by a chain of chromatics, ascending by crotchets in the bass, and semiquavers in the treble, up to C seven sharps; 1st bar of 9th page. The second movement of sonata 2d, marked "Allegro con Fuoco," is also remarkable for great spirit, occasionally relieved by a more quiet style, as at page 12; four last staves. The presto movement has a quaint sort of air for its subject, not unlike some of the Hindostanee melodies I have seen, which is very well worked, and forms a pleasing rondo. The 3d sonata is an exceeding good piece—lively, bold, and brilliant; and at the end of the first movement is one of his capital though short cadences: near the conclusion of it he judiciously introduces part of his first subject detached, in the treble, while the bass is shaking in G. No author shines so much as CLEMENTI in this difficult branch: his cadenzas are superior to all other writers I know of. The "Octave Lesson" was long considered as a piece of surprizing difficulty, although inferior as a composition to many he has written. It would be easy to go on enumerating passages from his works that bear "the stamp and impress" of superior merit, but sufficient has been said to afford ample proofs, which the student may perhaps more profitably increase in number by searching them out for himself: they will come to his perusal in almost every page, from his op. 1 to 49. Our author may be said to stand alone in one respect; namely, that he has never written an indifferent piece.—He seems to have gone on in a regular manner at his instrument, disdaining to give any thing to the world that might cause discredit to his name. Occasionally we have been favoured by waltzes, airs with variations, &c. and such-like pieces,

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of lighter and humbler pretensions; but even these are executed in a masterly manner. CLEMENTI's scientific attainments as a musician are not to be estimated merely by his compositions for the piano forte: they are of a much higher order. Every one knows *The Creation* of HAYDN, adapted by him, which has long been a standard work; and the elaborate collection of fugues, voluntaries, and other pieces for the organ, by such men as BACH, his four Sons, PADRE MARTINI, KIRNBERGER, MARPURG, FRESCOBALDI, &c. which he published, called "Practical Harmony," proves the diligent spirit of research, for the improvement of our art, which he adhered to; and it might be well for nine tenths of would-be musicians if they had courage to follow his example. The above work I have carefully studied and perused: there is not (with the exception of BACH's Fugues) a publication to be compared with it for the improvement of those who are desirous of becoming acquainted with the genuine style of composition; and to stimulate the learner, there is a brief but comprehensive sketch of instructions in Counterpoint prefixed that cannot fail to interest and help them forward. His abilities as a teacher are no less eminent than as a composer.—The "Introduction to the Art of Playing on the Piano Forte,"* published many years ago, I do pronounce from experience to be the most complete work of its kind that was ever put into the hands of a juvenile performer. With all possible deference to the merits of CRAMER's Book of Instruction (the third edition of which was so ably commented upon in one of your earliest Numbers), it obtained in my opinion a higher character for itself, by leading on the pupil to cultivate an acquaintance with such writers as CORELLI, SCARLATTI, and HANDEL, select pieces being given from their pens very judiciously, and without interrupting the career of improvement. I am old-fashioned enough to think that a young pupil, taught from the beginning of his rudimental education out of CLEMENTI's book, would be likely to become a better *general* performer in after stages of proficiency, than one instructed from CRAMER's. It must be understood that I mean not to insinuate there is any deficiency or want of ability in the latter: far from it; it is an excellent work.—I only allude to the principle of making the pupil conver-

* There is a second edition of this work which I have seen, excluding many of those good old airs, and in their room are inserted others of the *newest fashion*. O! Tempora! O! Mores!

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sant with a diversity of styles—so well managed in the former, and which, from the general lightness and superficial taste prevailing in these fashionable times, CRAMER was unable to effect, unless indeed he had intended to sell only a few copies of his otherwise admirable book. For it is a maxim now become so trite and common as scarcely to need repeating, that

"Those who live to *please*, must *please*—to *live*."

In conclusion I may remark, that our author's abilities are of the first order, both as a performer and composer, and if originality and spirit in the execution of that description of music which employs the attention of numerous and accomplished females be a requisite demanded, CLEMENTI has no reason to fear either neglect or inattention from them or the musical world at large.

The next composer on my list is J. B. CRAMER, the most graceful composer we have—and if he wants the great facility of expressing such scientific coruscations of intellect, or perhaps lacks the laborious education of CLEMENTI, yet as *his* music requires something of the same cast of mind as guides the composer to exist in the hearer before they can relish his beauties, and as few in these superficial times either receive or cherish so much feeling and judgment, CRAMER'S pieces occupy exactly that place in the next, though scarcely less honourable grade of excellence, which delights and satisfies nineteen out of twenty hearers. Great delicacy, feeling, and a uniform cheerful cast of thought prevails in all his sonatas, divertimentos, &c. and a remarkable gentility, if one might use the expression, which cannot fail to introduce him into the highest society of listners to that species of musical composition. Those who have had the advantage of hearing this gentleman's performance will admit with me, that the same qualities I have mentioned as existing in his compositions are found greatly augmented and refined in his admirable playing. It is many years ago since I partook of this gratification, but I well recollect the effect it produced upon me then a mere boy; nothing I thought could exceed the ease, gracefulness, and uncommon delicacy with which he touched the instrument, and although other performers of later standing have exceeded him in energy, brilliancy, and boldness of style, yet it must be conceded to JOHN CRAMER that he still "guides the car of the Graces." His publications are very numerous, and have obtained a larger share of circulation amongst musical people than those of any other modern

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writer, except Dussek.* His "Studio per il Piano Forte," is one of the works, which is in the hands of every player approaching the finish of his studies; indeed it is a necessary book to all who would wish to become elegant players—it tasks the hand in every possible way, guiding the student by imperceptible progression through every difficult passage in all styles, accompanied by traits of beautiful varied melody, which in a work professedly technical, is a circumstance worthy of commendation as being not of frequent occurrence. Some of his best pieces for his instrument are the "Duet for two Performers," an early production of his, which used to be played by himself and Mrs. Billington at the Opera Concert Room. This piece is by far the most classical and perfect of any he has written. The first movement commences in a spirited manner upon a good subject, given up in its progress to both the first and second performer, and lengthened out or worked with more skill and judgment than is usual in duets. The second movement consists of an air varied; both the air and its variations are among the best specimens of that species, particularly the second, fourth, and last; then follows a rondo upon a kind of pastoral subject, very well worked up, but rather long. I would recommend this duet as one that ought to be seen in the musical library of all my young friends who are studying the piano forte. Cramer has composed several concertos, in the execution of which he has not, I think, been so successful as in his sonatas; indeed concertos are now considered as obsolete—very deservedly. Nothing to my mind is more painful upon the ear than that continual thunder of executive passages, filling the room in which they are performed; and if for a few minutes one's ear is relieved by short melodious gleams of sunshine, it is only to deplore our fate that dooms us to be again plunged into all the horrors of an acoustic storm.† Our authors sonatas, particularly those of late pub-

* This composer's name cannot be mentioned without the greatest admiration of his eminent talents. He was a native of Germany, but his style of composition forms a delightful compound of the Italian and that of his own country. Full and rich in his modulations, peculiarly happy in the choice of his subjects, and to the highest degree brilliant and spirited in working upon them, his works remain a classical model for all who are ambitious of acquiring such talents and such celebrity.

† Steibelt's Concerto "La Chasse," and "Storm," are two of the best I am acquainted with. This composer's music is all in good taste and requires considerable finish in executing it well. The music to those very delightful

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lication, are excellent. There is a set or series, "Les Suivantes," published at Clementi and Co.'s, that display the best points of his style. No. 2 of these, in C, major, is the best. It opens brilliantly upon an arpeggio subject, which continues (the first two bars being repeated at the 9th bar) until the 16th bar, where he begins the passetto—a pleasing one, that gives two very good passages of execution for both hands. At the end of twenty-six bars more he introduces a cantabile passage, full of air, only eight bars in length; when the same is varied in triplets for ten bars further, where we find a sort of episode, containing a rather uncommon strain of modulation; perhaps not so much in the character of modulation itself as the manner in which it is set. After eighteen bars are found some pleasing passages, making up a third subject, which, together with a short imitation of the cantabile, concludes the first part. At the beginning of the second part he does not, as most composers, resume the commencing of his sonata and work it to show the various harmonies and changes which it is capable, but begins with a few bars leading into the modulation I have before noticed, but in another key, when he goes from three sharps to B♭, very neatly resuming his first subject in that key; but after six bars he gives us some extraneous modulations in dotted quavers, leading to the passetto. In this return of it the bass executive passage is omitted and a very graceful one introduced in four flats, which continues forming a delightful contrast to the other parts of the piece, to the 4th stave of page 8, and at the 5th stave resumes his subject, finishing the second part of the first movement in 11 pages. The andantino following on pages 12 and 13 is an air of the most chaste and graceful kind, requiring his own peculiar manner of playing to make it effective. The "Rondo Alla Pollaca," is the last and best movement in the sonata, very spirited in its general style, displaying more light and shade than usual in rondos, and a great portion of excellent modulation, especially at page 20, where the first ten notes of the subject are given in D minor, a canone al 8 va. of three parts. Such a mode of treatment does credit to CRAMER's learning—many composers would not have thought of it. When this short canone is concluded, he still seems determined not entirely to relinquish his work on the subject, for at the second bar of page 21 the first bar of it again comes out, and

ballets "Le Retour du Zephyr" and "La Belle Laitiere," is by him, and adds much to his reputation. I perceive great falling off in his latter pieces.

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is repeated through four successive bars in four sharps, while the the bass continues upon E D𝄪 and E in tripleted semiquavers.—Towards the end of page 21 he contrives to get back to his original key C. There is on the last stave four bars of very pretty introductory modulation; one of those short graceful phrases so often found in this writer's pieces, which leads into the subject, introduced for the last time, a very brilliant coda, concludes this very beautiful sonata. I should by no means attempt to enumerate the great number of piano forte compositions this author has written, where merit equal almost to that I have pointed out is apparent—a few of the best here follow: Divertimentos—"Days of Yore," dedicated to W. Knyvett. This is a piece in the style of the old masters. The first movement is an excellent capriccio, rather similar to the preludios in HANDEL's lessons and those of MARTINI in "Practical Harmony." Then follows a fugue in B minor, a good organ subject of four parts, well worked. After this an "Aria Moderato" concludes the piece. This last is more modern in its treatment than those preceding—the variations are very pleasing. The divertimento introducing "Of a noble race was Shenkin," The "Follia" and a "Spanish Air," is another exceedingly good composition, so is the "Parody," a sonata written in imitation of the style of DUSSEK. "Rousseau's Dream" is also a truly characteristic piece, in CRAMER's simplest though most pleasing manner. Those who are not ambitious of being considered *scientific* players, but who wish to perform in a finished, graceful, and elegant way, may with perfect security take the works of CRAMER and study them—they will draw upon themselves the applause of every hearer possessing the least taste.

I am, dear Sir, your's truly,

F. W. H.

Ireland, October, 1821.

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TO THE EDITOR.

Sir,

There are two subjects touched upon in your equitable miscellany that I could wish prosecuted with unmitigated zeal, for public attention is too divided and volatile to be readily fixed. I allude, Sir, to the encouragement of English musicians, and to the establishment of music on a literary basis. Without the attainment of these objects, I know of nothing that can be done in the musical republic with which an Englishman ought to be satisfied. On the futility and injustice of the exclusive encouragement of foreigners, I commented in my last letter,* and yet, Sir, that wretched resource is the only substitute we have for the establishment of a musical academy, or the patronage of government. I am no politician, Sir. Speeches that ought to be reduced at least two-thirds; a majority generally in the wrong; sessions wasted in the investigation of an affair of no public moment; a multiplication of sinecures, and a specious opposition, that when in power invariably adopt the measures they opposed, are to me, Sir, objects of the utmost abhorrence. It is notorious, that for the sciences and arts in this country every thing is done by individuals; by government little or nothing. While hirelings loaded with libels the man under whose immediate patronage the valuable treatise of Choron illumined the French nation, what were our sapient ministry or vociferous patriots doing for any one of the sciences or arts? A nation is immortalized by men of genius and science, to whom it is one of the principal duties of legislators to pay the earliest attention, and not to enslave and degrade those "born for the universe" with the brand of party; but this is looking towards Utopia. "We have a fine example," says a French author, "of the dignity of human nature." We make a fine outset! There are but three or four people on earth, and one of them kills his innocent brother," and I am afraid, Sir, that when we contemplate the nature of man, the iniquity of classes becomes a very diminutive object. Nevertheless, Sir, from the moral and intellectual character

* No. XII.

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of my countrymen, much is to be hoped. *Interdum vulgus rectum videt.* The movements of an English mob are sometimes justly directed. The nobility of our peers is not commonly confined to their titles, and the general character of our middle class is an example for mankind. Who knows, therefore, Sir, what perseverance in a good cause may effect; and whether the time may not arrive when music shall regain in England the station she enjoyed "in early Greece." As however, Sir, we hear much of music and musicians, and are called upon to resound the eulogies issued by those who would persuade us that the state of music in this country is making rapid advances towards perfection, it may not be amiss to give the public a glimpse of that truth which interested motives and purblind admiration have so successfully concealed. The beauty and perfection of every system, from that which regulates the universe to that which circulates the blood of a fly, is manifest in order; and it is required of human creatures to imitate this divine perfection. "Be ye perfect, even as your father which is in heaven is perfect." Literally speaking, indeed, we know that perfection on earth is unattainable; but the constant imitation of it is the source of the highest moral and mental excellence, the habit of exalted genius, and the progressive amelioration of art and science. Now the proof of approaches to the perfection of any science or art must rest on such evidence, as in regard to the state of music in England, cannot I think be produced. One of the numberless analogies between music and literature may here be illustrated. If, as Dr. Johnson I think asserts, the principal glory of a country emanate from its authors, then supposing an author, a schoolmaster, and an actor, of supreme excellence in their respective endowments, to be cotemporaries and of the same nation, the moral and intellectual merit of their country would be proved in giving due encouragement to these three classes of talent; accordingly the author would be the one most honoured, esteemed, and rewarded; the schoolmaster would receive the next degree of encouragement; and the actor as much as he merited. The reader here will probably smile, and with reason, at this extraordinary hypothesis: nevertheless the credit of such a nation would be enhanced in assigning to subordinate talents of these classes rewards in due proportion. According to this doctrine, applied to musicians, the composer, the master, and the performer, may be paralleled with the author, schoolmaster, and actor. Now, Sir, I would ask any one

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in the slightest degree acquainted with the present state of musical affairs in this country, if the above-mentioned order of remuneration be not entirely inverted? if the performer, particularly when a foreigner, be not exorbitantly rewarded? if the *fashionable* master meet not with the next degree of encouragement? and if the poor composer, particularly when an Englishman, be not degraded to a mere pimp, employed to cater for a vitiated taste, by spinning waltzes, quadrilles, and paltry ballads? nay, even the favoured foreigner must submit to this humiliating drudgery. Now, Sir, though I will not say, as a certain old gentleman once did, that most foreigners are fools, or, with some less liberal Englishmen, that they are more knaves than fools, yet surely it is no scandal to assert that foreigners are generally of a more pliant nature than Englishmen, and will more readily "stoop to conquer," and conquer they do; for here at least the musical world is at their disposal. Yet truly, Sir, *non equidem invideo, miror magis.*—One cannot but wonder at a national infatuation that has lasted from the time of ADDISON, notwithstanding the salutary checks of *the Beggar's Opera* and of *Artaxerxes*. Now, Sir, without at all meaning to disparage Italian excellence, particularly in the vocal perfection so philosophically analyzed by TIMOTHEUS, what are we to think of a school of composition that has been dissipated by one English poet not remarkably gifted, and one English musician; of a school, the productions of which are as ephemeral as they are numerous?—At least we tasteless Englishmen will undoubtedly sooner forget *L'Olympiade*, *Il Matrimonio Segreto*, *Don Giovanni*, or any other offspring of this prolific school, then we shall forget *Comus or Artaxerxes*.

This long and apparently digressive letter, Sir, is occasioned by endeavouring to tread, at humble distance, in the footsteps of our immortal reformer LORD BACON. That the musical reform I think so desirable may be effectually completed, is the cordial wish of

Sir, your's respectfully,

NOMINIS UMBRA.

Dec. 10, 1821.

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THE PHILOSOPHY OF MUSICAL COMPOSITION,
No. 5.

On the Expressive Power of the several species of the Human Voice.

TO THE EDITOR.

SIR,

THE power of expression, which appertains to the different kinds of voice—to the soprano or treble—to the artificial falsetto—to the natural falsetto—to the contralto—tenor, barytone, and bass—has been often a subject of discussion, but I never yet heard any very satisfactory analysis, or even conclusion, drawn from these several qualities, that I can call to mind; & yet it appears to me singularly important, not only in as much as tone, generally so called, is concerned, but as the philosophy of composition is connected with the enquiry. For composers must be particularly interested in knowing what voice will most exalt the effects of their writings, and I am very apt to believe, that but little attention has been hitherto bestowed upon this branch of science. Nothing I conceive would more puzzle an enquirer than to ascertain whether the greatest authors of vocal pieces did really entertain any specific opinions upon this head. One especial difficulty presents itself. In oratorios or operas, or any poem upon a regular plan, we shall find that as peculiar passions are confined to no individual or class of individuals, as men and women are alike moved by love, anger, and fear, by joy and sorrow, despair and hope and the whole train of affections, it becomes impossible for the musician to appropriate passion to one class of voices. It is only then where character is not previously fixed and ascertained, that his judgment in this particular has room to act. This fact does not perhaps apply strictly to male characters, because the composer may assign the part to the counter-tenor, tenor, or bass, accordingly as he deems the voice most fitted to express the general style of the sentiments allotted to the personage. *Acis* might have been made a bass, and *Polypheme* a tenor; and that there is something like a natural, I had almost said an instinctive classification, is manifest from the mere recurrence to these two characters, for the mind instantly revolts at

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the idea of reversing the order established by HANDEL. The "gentle love" of *Acis* falls in directly with our notion of the qualities of a high tenor—the bulk, ferocity, and roughness of *Polypheme* descend at once to the heavy thunders of the bass. This case however is one strongly marked, and may be a little, (though I think it is not much) aided by association. But that there are absolute distions I think I may be able to shew as we proceed, notwithanding I am forced to admit at the outset, that authorities of the highest kind may be cited for the employment of every species of voice, in the display of every species of passion with *good* effect. But this is not the question. Where shall we look for a guide to the *best possible* effects? That is the question. I reply, to nature philosophically considered.

It is exceedingly difficult, if not impracticable, to describe even the general properties of the human voice, and it is perhaps equally so to convey any just or exact notion of the sounds, which, in music, constitute the language of passion. We are in every case compelled to have recourse to similitudes drawn from our other senses. Thus, when we say that the recommendations of a soprano are volume—fullness or richness—sweetness—liquidity and brilliancy, perhaps we not only appeal to the eye and the palate, but we have nearly exhausted our analogies and our images. We can apply scarcely any other terms and no other ideas to the tone of the bass, except the distinction of the male and female voice—the boy's or the adult's—distinctions, for which we must go to examples rather than glean them from description. If for instance we were to describe the difference between the voice of CATALANI and MRS. SALMON, and no tones can be much more dissimilar—we should say CATALANI's is full, rich, and powerful—MRS. SALMON's, by comparison, thin, but exquisitely sweet and brilliant. This is strictly true, but yet we will venture to assert, that no one who has not heard these great singers, will form any competent notion of the real sounds. All he would do, would be to liken them to some voice he has heard. I should be inclined to hazard an opinion, that the tone of the musical glasses exhibits the best standard of instrumental perfection for the soprano. MISS STEVENS's is of this quality, taking a middle part of the scale. MRS. SALMON's lies higher. The one is therefore richer—the other more brilliant and not less sweet.

Whether it be physically or from association I cannot tell, but

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certain it is, that all voices at once strike upon the ear and the fancy as more expressive of one sentiment than another, if not absolutely expressive of one only in a predominant degree. The first note from CATALANI always brings me to tears, but the sensation is that of supreme, overwhelming grandeur. The sensation is nearly the same as that I experienced on seeing George the Third, for the first time, which happened to be on horseback, accompanied by the Dukes of York, Kent, and Cambridge, on their return from a review.—In the voice of MRS. SALMON, I hear, so to speak, delight. In that of MISS TRAVIS, sober pleasure. MISS STEPHENS the same, a little more intense. CAMPORESE's tone is scarcely agreeable. HARRISON's was to me like drinking the richest and sweetest fluids—noyeau or sack. I enjoyed very nearly the same bodily sensations in both instances. The tone of BRAHAM's voice raises—VAUGHAN's soothes me. BARTLEMAN's had a richness, and at the same time a stimulant power, that combined a sense of satisfaction with excitement. TRAMMEZZANI inspired either greatness of soul or amatory sentiment, as he used it. I suspect that no two of these eminent persons produced effects more nearly related to each other, than by resemblances, not very proximate either in kind or degree. The pathos of CATALANI is not the pathos of the other females. The excitation of BRAHAM and of VAUGHAN, take them both at the best in this species, is not the same, nor at all like the same sensation. Yet all these differences are, I think, rather physical than intellectual, rather of natural perception than of artificial formation.

It is, however, not less curious to remark, how we are affected by particular modes of conveying particular sentiments. I never could enjoy the opening of the Messiah, "*Comfort ye my People*," from a female, though I have heard it from the finest professional singers, in the degree that I do from a man. I do not conceive it possible that I could endure "*I know that my Redeemer liveth*" from a man's voice. Yet this I am persuaded is not the effect of association—neither does it depend upon personification. In spite of the strongest notions of propriety, our physical aptitudes will sometimes thus prevail over reason. KNAPTON's beautiful modern ballad—

"There be none of beauty's daughters,
With a magic like thee,
And like music on the waters,
Is thy sweet voice to me."

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never would come with half the effect from a man that it does from a woman—nor can I conceive CATALANI, or any other singer existing, could give it the effect MRS. SALMON does—though that effect is any thing rather than of sentiment.

We must then endeavour to consider the properties of voice, generically, not specifically. The soprano is, I conceive it, the purest; by which I mean, the clearest, most brilliant, most free from mixture of heterogenous qualities. It's uniformity then (considered simply as tone) is the greatest. If this be true, its power of affecting the mind variously, principally resides in the art of increasing or decreasing the the volume, for the natural property of the sound, can undergo little positive change. I believe this to be the fact. For this reason therefore the female voice is best adapted to the execution of divisions, as in "*Rejoice greatly*,"* to the expression of the simplest emotions—to gladness, as in "*O had I Jubal's lyre*,"†—to prayer,‡ as in "*Pious orgies*"—tender delight, as in "*Heart the seat*" §—to sorrow, or somewhat deeper grief, as in HANDEL's most pathetic song, "*In sweetest harmony*,"¶—where the singer possesses great volume, to majesty, as in "*I know that my Reedemer liveth*." ‖ To express the unmixed passion of love—the absolute surrender of soul—the quality must be rich and voluptuous. CATALANI alone possesses it of all the the singers I ever heard. It is not easy to find an example in the English school. "*Hush ye pretty warbling choir*,"** and the exquisite violoncello song, (so little known,) in SEMELE, "*O sleep, why dost thou leave me*," come the nearest to what I mean. But the finest instance I can call to mind was CATALANI's isolated phrases, mentioned with such force and justice in your notice of her singing in London last year—"*Dille che l'amo*," and "*Io moriro per lei*." I never was so affected by any public performance but once, and that was by MISS O'NEIL, when in the garden scene of *Juliet*, she says—

"Three words, dear Romeo, and good night indeed,
If that thy bent of love be honorable,
Thy purpose—MARRIAGE ————."

In both these instances the power was the same—the sensation was the same. I felt rekindled through all my veins, the intense glow of the fondest moments of my life. In the last, the effect was com-

* The Messiah. † Joshua. ‡ Judas Maccabæus. § Acis and Galatea.
¶ Saul. ‖ The Messiah. ** Acis and Galatea.

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pounded of many parts. In the first I think much was owing to the mere quality of tone as well as to manner. But sure I am that no manner, demonstrated through the medium of any other female voice I ever heard, could have produced the same vivid sensations.

It appears to me that no other species of voice produces an equal quantity of pleasure from what I should call mere instrumentation, with the soprano. We cannot absolutely divest words of all sentiment, but yet there are (in operas especially, both Italian and English,) a vast variety of songs that please chiefly by sound. The emotions they raise are scarcely more than physically pleasurable. Such songs are I think "*Ye men of Gaza*," in Sampson—"*Tis liberty*," in Judas Maccabæus, and numberless others. I very much doubt whether any other kind of voice has this property in any considerable degree, but I venture to pronounce no other possesses it in any thing like the same that the soprano enjoys it.*

Of the artificial falsette I am but ill qualified to speak, never having heard but one, SIGNOR ROSELLI. It is however clear that HANDEL and the authors of his age thought them most eminently calculated for the tenderest expression of love and the utterance of the most poignant sorrow. We have multitudes of instances both in his operas and oratorios. There is one or two singular exceptions—the part of *Othniel*, in Joshua, is one of these. His song, "*Heroes when with glory burning*," is an air of mixed character indeed, but energy predominates—and no voice can be so little calculated for such a purpose. "*Jehovah crowned with glory bright*," in Esther, is a second example of the mistaken application of this voice. Highly majestic as is the movement of this fine composition, it loses all its effect from being *whistled* by a falsette. I once heard BARTLEMAN sing it at a private concert, and the effect was superb.

But we must be careful not to blend the compositions for this voice in such pathetic airs as "*Return O God of Hosts*,"† "*He was despised*,"‡ *or* "*Verdi prati*," which were written for SIGNORAS GALLET and CUZZONI—females with contralto voices—which, as

* Transfer the rapid Italian duets written for tenor and bass, such as "*S'inclinasse prender moglie*, or *Al idea di quel metallo*," of ROSSINI, to an orchestra, and let them be sung by a soprano and bass, divested of scenery and other adjuncts of dramatic representation. It will be found that they become, as compositions, infinitely more agreeable to the ear. *Probatum est.*

† Samson. ‡ Messiah.

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it appears to me, are perhaps the most affecting of any. Mrs. Cibber is said to have more deeply moved the audiences of her day in "*Then long eternity*,"* than any other singer in that most generally impassionate and dramatic of all Handel's oratorios; and yet the air now seems heavy, not to descend to a stronger epithet.—Grassini, it is in the recollection of all musical people, possessed as high an expressive power as any singer of the present age. Her efforts I take to have depended very much upon the physical impressions made by the mere tone of her voice.

The natural falsette stands next in order. It usually is finest when it accompanies bass voices or very low tenors—Charles Banister and Incledon are still well-remembered instances. It also has been stated that Mr. Wm. Knyvett preferred his falsette to his bass. I have heard each of these singers employ the falsette throughout a whole song, but by the two former it was only used in imitation of Castrati. Goss also used to sing such songs as *Verdi prati* in his falsette entirely—but though the singing both of him and Mr. Knyvett was remarkable for tone and finish, there is a want of power that can never be otherwise than felt as a detraction. It is certainly melancholy to a high degree, but a part of this emotion is attributable to the pain we constantly labour under for the performer himself, who seems to task unequal powers—there is also a sense of feebleness in point of volume, which always touches the very verge of contempt. The legitimate employment of the few notes of the falsette in an entire song is always dangerous, and generally ineffective or worse.

To the falsetto, when heard in parts, this reasoning does not apply, because the tone is melted amongst the other voices, and serves to heighten the delicacy of the general flavour, if I may use such a term. It resembles the odour imparted by a fine perfume to particular fluids, which mingles with the combined universal richness, and bestows perhaps the most exquisite quality—though contributing nothing to the body or the strength of the viand.

Where the falsette is occasionally used as by tenors, in a few notes above the compass of the natural voice (*the voce di petto*), the great difficulty is to unite the two without a break, as it is technically termed. It is often successfully combined at the point of

* Samson.

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junction, particularly if the falsette be taken upon its lowest notes, D or E, by softening the upper tones of the natural voice, in order to assimilate them to the attenuated quality of the falsette—but the change cannot be concealed if the passage rises in the scale.* The brilliancy and peculiarity of the falsette become perceptible, which is always a slight drawback. INCLEDON boldly relied on the superior beauty of his voice, and would very frequently make a skip of a whole octave, ascending from A to A or B to B, as the case might be, and then he would "wanton in the wiles of sound," through passages or cadenzas entirely in the falsette, which, though totally unlike his natural voice, was so superior in brilliancy as well as sweetness and richness, that the anomalous and unscientific effect of the substitution was forgiven for the sake of the mere physical pleasure the tone conferred. There are however great doubts whether a composition (an air) is ever much benefited by running up to such extra-compass as to require the combination of the two voices—I should say where declamatory force or impassionate expression is the object—certainly not—for passages of mere execution allowance must be made. Much of the purity of MR. VAUGHAN'S tone and the unity of his style depends, I conceive, upon his never attempting to use the falsette extensively, if indeed at all. I cannot call to mind an instance in which I ever heard him use it.

We come now to speak of the Tenor—the tone of which is of a quality something between an hautbois and bassoon, if we could divest these instruments of the peculiar vibration of the reed. The tenor has volume and sweetness, together with a much greater power of variety in expression than belongs to any other species of voice. Perhaps there is no work to be found in which so much of true and high passion is embodied as MILTON has infused into the character of *Samson*, and the selection made for the oratorio by HANDEL has drawn together the strongest passages. "*Total eclipse*," and the recitatives which both precede and follow that song of deepest pathos, are full of the strongest workings of the soul, and they are as finely pourtrayed by the music as by the poetry. "*Why does the God of Israel sleep?* carries the vehemence of song to its utmost. I know of no air that so justly shews the true employment of divisions. Here and also in *Jeptha* we have the dark shadows of

* MR. BRAHAM is a complete example.

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the mind, while in *Acis and Galatea* are pictured the workings of the tender feelings, and in *Judas Maccabœus* the heroic sentiments. It is clear I imagine that HANDEL placed the tenor above all voices, and the property to which we may justly attribute this preference I apprehend to be, its power of transmuting the tone to the expression of different passions, which no other voice possesses in the same degree. For it partakes of the power of the bass without its weight, (and perhaps wanting its solemnity) yet it does not lack brilliancy. In force it exceeds all others. In delicacy it does not equal either the falsette or the soprano, but as it is commonly employed in the utterance of manly sentiments, these properties are not called for in the same degree that they are required from the female, and in the other voice even in pathetic airs there is the drawback of effeminacy, against which I have objected above. In lightness of execution a well-trained tenor ranks scarcely below the soprano, though I have also admitted that we are not physically affected so much in this species by any voice as by the soprano.

The Barytone takes an intermediate place between the tenor and the bass—and though formed to produce powerful and even elegant effects, it is nevertheless below the tenor in the beauty and variety of its attributes. This species of voice, from the nearly equal range it takes with the bass, scarcely seems to have any acknowledged place in classical composition. Whether PURCELL had not such a voice in his view when he wrote some of his bass songs and duets, may be a question which the imperfect musical records of his time still leaves in some doubt. "*Let the dreadful engines*," must I think have been designed for such a voice, as it runs up to G*, and in the cantabile parts lies very high throughout. In that superb duet also which is not at all known and never performed—"*Sing all ye muses*," the tenor part is distinguished by the same characteristics. PURCELL'S passages for a bass have also more grace than HANDEL'S, who rarely seems to have given to this voice any thing but volume and force, with now and then a song of pathos, like "*Tears such as tender father's shed*,"† and "*How willing my paternal love*."‡—Majesty and grandeur depending principally upon weight and

* I venture to enquire whether the pitch has not been gradually getting higher for a century past? We know that it has been elevated half a tone at least within the last 25 or 30 years.

† Deborah. ‡ Samson.

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power, are clearly the properties he assigns to the Bass—and therefore it is, I hold, that he did not class the barytone amongst the legitimate instruments of a composer. "*When storms the proud to terrors doom*,"* "*The Lord worketh wonders*,"† and "*See the raging flames arise*,"‡ shew the manner in which he was most disposed to employ the bass, and even where he does give declamatory expression, as in "*O God of truth*,"§ another fine song never performed, the same attributes are desirable. Dr. Arne appears to have neglected the bass to a degree that is singular. His character of *Artabanes*, in *Artaxerxes*, is indeed rather for a low tenor than a barytone.

But if the ancient school rejected the assistance of this voice, Haydn, Mozart, and the modern Italians, seem on the contrary to have delighted to bring it into play. The characters of *Raphael* and *Adam*, in *the Creation*, and the songs in *the Seasons*, are evidently designed for a light and pliant voice. The character of *the Count* in *Figaro*, and *Il Don Giovanni* himself, are obviously written to the same intent—not only by the compass, but by the style of the passages. In a word, both Haydn and Mozart have endeavoured to animate and inform their whole manner of writing with elegance, and they have totally abjured the heavy mechanical divisions allotted to the bass even by the best writers before their age. The dramatic composers of Italy, Cimarosa, Guglielmi, Fioravanti, Paer, and Rossini especially, have all written in the same way. Even Cimarosa's comic songs are full of grace, as may be seen by "*Udite tutt' udite*," and the other airs and duets of his "*Il matrimonio Segreto*." These songs may be and are sung by legitimate bass voices, but the levity, variety, and elegance combined, imply the superior brightness, facility, and grace of the barytone. That Haydn thought this voice capable of finer & more tender expression will be proved by his "*Graceful Consort*,"¶ the most touching and exquisite duet for a bass and soprano that ever was written, not excepting Paer's "*Quel Sepolcro;*"‖ nor must our own Callcott and Horsley be omitted. The "*Angel of life*," and "*These as they change*" of the first, and "*The Tempest*" of the last named composer, are in the same spirit

* Athalia.
† Judas Maccabæus.
‡ Joshua.
§ Belshazzar.
¶ The Creation.
‖ Agnese.

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and as beautiful and classical specimens as can be produced from any age or country.*

From what has been urged then, it should appear, that majesty and pathos were the limited privileges of the bass, with some allowance perhaps for anger, revenge, terror, and such emotions, until its range was enlarged by modern composers; and it may even now be doubtful, whether, by apparently extending, they have not superceded the powers of the bass. Or ought we rather to consider the barytone as the violoncello, and the legitimate bass as the double bass of the vocal band? In concerted pieces there is no question but the round heavy voice is that which is to be preferred, as giving a solidity to the fundamental part, which any lighter tone is incapable of affording. Indeed, upon its proper territories, the bass has still its reign, and HAYDN and CALCOTT may rather be said to have added new delights to music, by the introduction they have formed for the barytone, than to have deprived the old possessor of what was and still remains his proper region of authority.

We see then by what nice and delicate shades, by what exquisite adaptations of the means to the end, by what fine degrees the Benevolent Framer of all has attempered the power of expressing and imitating the affections of the mind through vocal art. The philosophical composer need not hesitate as to the most eligible method of fulfilling his designs, for before him lies every possible variety of materials upon which to work. In this, as in every other part of created nature, we shall the more admire, the more we examine the provisions of infinite wisdom working for the happiness of man—and hence too let those learn, who would deprive the world of the enjoyments of art—that our science is but the fore-known, fore-doomed accomplishment of the designs of our Lord and Maker.

M.

* We know HAYDN to have been influenced in his choice of a barytone for his principal parts in *the Creation*, by the talents of the singer of his day, and the English composers were not less directed by BARTLEMAN's peculiar voice and manner. Thus it is that casualties effect changes in art, for this is a decided change.

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MEMOIR OF DR. BURNEY.

TO THE EDITOR.

SIR,

AGREEABLY to my promise, I send you the short memoir of that justly celebrated and learned man, DR. BURNEY, whose labours in the cause of Music have been so well appreciated by all his cotemporaries, and will continue to attract admiration from all who live after him. I do not recollect to have seen this, or indeed any memoir of him, in other biographical works; perhaps therefore the following, extracted from the "Hibernian Magazine for June, 1800," may prove entertaining to such of your readers as may retain sufficient of the "old school" about them to be pleased with even a brief incomplete account of his life.

"C. BURNEY, MUS. DOC. F. R. S.—This gentleman, whose celebrity is equally great in the literary and musical world, is a native of Shrewsbury, and was born in 1726. He received the rudiments of his education at the free grammar school of that town, and completed it at the public school of Chester.—At the latter place he commenced his musical studies under MR. BAKER, organist of the Cathedral, who was a pupil of DR. BLOW. He returned to Shrewsbury about the year 1741, and continued the study of music under his half brother, MR. JAMES BURNEY, who was an eminent organist and teacher, of that town. In 1744 he met with DR. ARNE, at Chester, who perceiving his talents to be respectable, prevailed upon his friends to send him to London. He continued to profit under the instruction of that celebrated master full three years. In 1749 he was elected organist of St. Dione's Back Church, Fenchurch-street, with an annual salary of only thirty pounds; and the same year was engaged to take the organ part at the new concert established at the King's Arms, Cornhill, instead of that which had been held at the Swan Tavern, burnt down the year before. At this time he composed for Drury Lane Theatre the following musical pieces, viz.—*Robin Hood*, a comic opera by MOSES MINDEZ, and *Queen Mab*,

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a pantomime—which last had astonishing success, being played every winter for nearly thirty years. Being in an ill state of health, which in the opinion of his physicians indicated a consumption, he was prevailed upon to retire into the country. Accordingly he went to Lynn Regis, in Norfolk, where he was chosen organist, with a salary of one hundred pounds a-year. Here he continued nine years, and formed the design of compiling his general History of Music. In 1760, his health being established, he gladly returned once more to the metropolis, with a large and young family, and entered upon his profession with an increase of profit and reputation. His eldest daughter, who was then about eight years old, obtained great notice in the musical world by her astonishing performances on the harpsichord. Soon after his arrival in London he composed several much-admired concertos; and in 1766 he brought out, at Drury-lane Theatre, a translation of ROUSSEAU's "*Devin du Village*," which he had executed during his residence at Lynn. It had, however, no great success. In 1769 he had the honorary degree of Doctor of Music conferred upon him by the University of Oxford, on which occasion he performed an exercise in the musical school of that University. This exercise, consisting of an anthem of great length, with an overture, airs, recitatives and chorusses, was several times afterwards performed at the Oxford music meetings, and under the direction of the famous EMANUEL BACH in St. Catherine's Church, Hamburgh. The year following he travelled through France and Italy, as well with a view to improvement in his profession, as to collect materials for his intended *History of Music*"—an object which he had seldom out of his mind, from the time he first conceived the idea of such a work. In 1771 he published his Musical Tour, or present State of Music in France and Italy.—This work was very well received by the public; and is so good a model for travellers to keep their journals by, that DR. JOHNSON professedly adopted it as his when he visited the Hebrides. Speaking of his own book, 'I had,' said the Doctor, 'that clever dog BURNEY's Musical Tour in my eye.' In 1772 he travelled through the Netherlands, Germany, and Holland;* and in the

* A curious circumstance occurred to Dr. B. in this tour:—He had heard that HANDEL, being desirous of procuring for his friends in Germany that admirable addition to the effect of the organ, viz. the swell—an addition to that instrument which had been lately completed, having asked for, obtained a

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course of the next year he published an account of his journey, in two volumes octavo. The same year he was also elected fellow of the Royal Society.

"In 1776 appeared his first volume, in quarto, of his "*General History of Music.*"—The remaining volumes of this very elaborate and intelligent work were published at irregular periods; and the four, of which it now consists, were not completed till the year 1789. In 1779, at the desire of SIR JOHN PRINGLE, DR. BURNEY drew up for the Philosophical Transactions, "An Account of little CROTCH, the infant musician, now Professor of Music in the University of Oxford." The grand musical festival in 1785, in commemoration of HANDEL, held in Westminster Abbey, was considered as deserving of a particular memoir. The Historian of Music was fixed upon as the most proper person to draw it up. Accordingly the same year a splendid volume was published by DR. BURNEY, in quarto, for the benefit of the Musical Fund. In this work the Doctor displayed eminent talent as a biographer; and the Life of Handel is one of the few good memoirs which exist in our language. In 1796, he published the Life of Metastasio, in three volumes, octavo, but this performance wants that arrangement and judicious selection which characterizes his former productions. Besides these publications, DR. BURNEY wrote, "The Cunning Man," "An Essay towards a history of Comet's Plan of a Public Music School," &c. &c. His musical works, in addition to those already mentioned, are—Sonatas for two Violins and Bass, two parts; Six Cornet Pieces, with an Introduction and Fugue for the Organ; a Cantata and Songs; Six Duets for Two German Flutes; Six Concertos for Violins, in eight parts; Two Sonatas for a Piano Forte, Violin, and Violoncello, two parts; Six Harpsichord Lessons, &c. &c.

"DR. BURNEY has been twice married, and has had eight children, of whom several have manifested very superior abilities. His eldest daughter was celebrated for her extraordinary musical powers. The second, MADAME D'ARBLAY, is universally known and admired as the author of Evelina, Cecilia, and Camilla. The eldest son, JAMES, sailed round the world with CAPT. COOKE, and afterwards commanded

model of the swell box, &c. which he sent over to a celebrated organ-builder in Germany. Dr. B. made especial enquiries of that person respecting this circumstance, who to his great astonishment answered that he had never heard of it! and upon examination, all his organs were found to be without it.

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the Bristol, of 50 guns, in the East Indies; he has published some very judicious tracts on the best means of defending our island against an invading enemy. The second son, CHARES BURNEY, L. L. D. is master of a respectable academy at Greenwich, and well known in the learned world by his profound knowledge of the Greek language, and his masterly classical criticisms in the Monthly Review. For many years DOCTOR BURNEY resided in the house, (No. 36, St. Martin's street, Leicester Fields) formerly occupied by Sir Isaac Newton; during the last ten he has inhabited an elegant suite of apartments in Chelsea College, where he enjoys a handsome independency. He still spends several hours every day in his library, which is stored with a great variety of valuable and curious books, many of them collected during his travels." Here this brief memoir concludes, which, as far as it goes, is certainly satisfactory; but of a man like DR. BURNEY, we, Mr. Editor, as lovers of music, do really require a more detailed account; perhaps some of your correspondents could furnish the remaining years of this indefatigable musician's most valuable life, for I know of no excitement so great, or stimulus so powerful to young students in the musical profession, as that of perusing the lives of the great men who have preceded them. To view the dangers, difficulties, distresses, and privations so many of them endured, which, instead of turning them aside from their favourite pursuit, seem, in very many instances, such as HANDEL, HAYDN, MOZART, &c. to have the more firmly rivetted their thoughts and labours to a science which when once the love of it has been cherished by study and improved by genius, seldom fails to occupy almost exclusively the minds of its votaries. I believe DR. BURNEY had a pension of 300*l.* per annum, settled upon him by the Directors of the Ancient Concert, and that he continued to enjoy the same until the year 1805. But of this date I am not quite certain. He used frequently to take his seat about midway between the orchestra and fire-place, in the Hanover Square Rooms, where he enjoyed the performance of some of the most celebrated pieces by the classical composers whose talents he had contributed to make public, and whose genius had obtained in his "history" that place of "high desert" which an unerring taste and impartial judgment dictated, according to the just proportion of their several merits. Let the student who has any desire to distinguish himself "Go and (to the best of his power) do likewise."

I am, dear Sir, your's, very truly, F. W. H.

Ireland, September 15, 1821.

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A Series of Letters on Church Music some time since appeared in successive numbers of The Bristol Mirror, under the modest signature of "Minimus." Several correspondents have called upon us to collect and re-publish them, and as we wish to render our miscellany the permanent depository of all that is really valuable relating to music, we comply with the request, with the permission of the Author.

"*Let us Sing to the Praise and Glory of God.*"

Few admonitions have been more frequently delivered, and more commonly disregarded, than the above. The words sound in our ears from week to week, and from month to month, and from year to year, till they form as regular and almost as impressive an adjunct of divine service as the chiming of the bells.—The latter inform us it is time to proceed to church, and the former that the service has advanced to a certain stage, wherein we may indulge ourselves with a change of posture. Then, after the few *first* verses, or half a dozen *last* verses of a psalm have been announced, and the tune given out, the more courageous proceed to the exercise of their vocal faculties; and the whole serves admirably to relieve the monotony which would otherwise be in danger of operating on a certain class of individuals as an irresistible soporific. The same recurs more or less frequently in different churches, according to circumstances, as the minister happens to be more or less musical, or more or less patient; and thus the periods of singing (so called) constitute so many stepping stones, by which it is feared some contrive to hobble over the duck's-puddle of their prayers. This is a fearful charge. Would to God it were not true.

If such an evil exists, how shall it be corrected? The task were too mighty for an unaided Hercules to attempt. Hope however is left. Many see, and feel, and deplore the magnitude of the evil complained of: and many more may do so when it shall have been pointed out.

Church music has, or *ought* to have, this proud distinction above all other: it is destined to "the praise and glory of God." Until this principle is fully recognized by all who have the management or controul of this delightful portion of divine worship, by all organists and their assistants, by all singing men, singing women, and singing boys, it will never emerge from that deplorable state of degradation in which it is now too generally found. Independently of all secondary considerations, what other motive so sublime, so calculated to awaken all the best energies of the soul and almost etherialize the grosser portion of our nature! What so calculated to inspire that holy and chastened enthusiasm in which genius delights to revel! What so calculated to rouse the "fine phrenzy" of the mind and to elicit the noblest productions of refined intellect! What so calculated to sublime and purify the imagination from the crassitude of earth, till we seem to enter the heaven of heavens, and fall prostrate before the throne of God himself! Where else can a motive be found which shall at once so stimulate, so exalt, and so ennoble the affections of hu-

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manity? Compared to this, how low, how grovelling the too common substitute, "love of fame," or, as elsewhere called, "vain glory." How poor, how humiliating, how transitory the gratification it affords!

Once there was one who *painted* for eternity. Would that there were those now who would *sing* for eternity. There cannot be conceived a more extatic pleasure than to be present in some immense congregation actuated by this spirit, singing together the praises of their Redeemer. The little arts of display would be absorbed in the majesty of devotion, and the music itself would partake of a celestial sweetness, not to be produced by any other cause.

How are we to account for the indifference which seems to pervade the clergy on this subject? Surely, out of a hundred sermons each per annum, they might bestow *one* if not more upon this important part of the devotions of their congregations. How is it then that the whole duty (with very few exceptions) of exhorting the people to a proper performance of this prominent part of Divine service devolves exclusively upon the clerk, who, as if by instinct, discharges it uniformly in the same words, "Let us sing to the praise and glory of God?" If it be true that the object of preaching is to point out the way in which the Deity is to be worshipped; if it be true that singing his praises constitutes a very essential part of that worship; and if it be true that "God is a Spirit," and that "they who worship Him must worship Him in spirit and in truth;" surely it would not be a great dereliction from the line of a minister's duty were he occasionally to admonish his hearers to "sing with the spirit and with the understanding also," and to inform them, in as polite a manner as he pleases, that otherwise they "sing to the praise and glory of" anybody but their Maker.

Church Music is either instrumental, or vocal, or mixed; which latter indeed, being a compound of the former two, is that in most general use. Music purely instrumental is seldom employed excepting as produced from bells or organs. The former, when we enter the church, are supposed to be silent. But before we proceed directly to the consideration of the music itself, it will not be foreign to our purpose to bestow a few words upon that noble instrument, the organ, which is universally acknowledged to be the most majestic, and is undoubtedly the most beautiful, musical instrument which the wit of man has hitherto devised. It is, as if by common consent, almost exclusively devoted to the service of the sanctuary. This seems its proper place in more respects than one. As being the best, and as being of such magnitude as few other edifices could conveniently contain, and of such value as little less than the resources of a multitude could provide. Of the period and merits of its invention, nothing needs here be said. Whether it has reached its highest point of perfection or not, time will show; but it seems still susceptible of a great degree of improvement.

It is usually placed in a gallery. In the old churches this is judicious. The roof reverberates the tone to the floor, and the floor returns it to the roof, and thereby the general effect is improved. In modern churches, wherein, from the presence of large galleries, and the other causes before mentioned, there is little or no reverberation, the organ would perhaps stand better on the floor; because thereby a greater height would be allowed for the large pipes, and because also, it would be more distinctly heard by the whole congregation. The common defect of organs is a want of bass. The majesty of an organ lies in the lower notes of the diapason. If these be defective the want cannot be compensated. This is an organ-builder's great temptation. He cribs a few hundred weights of metal, but spoils what might otherwise be an excellent piece of workmanship; yet the evil has not originated exclusively with the

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organ-builders. They are generally assigned so much room in feet and inches; and this space they must not exceed. For such a consideration was the organ in St. Paul's cathedral contracted to a pigmy, by order of Sir Christopher Wren. It is a pity that the arts cannot better agree. However, Wren had a magnificent and highly wrought building to expose to view; in some other places a large organ would well enough serve to conceal the nakedness of the walls.

It may be remarked also, that modern instruments are deficient in imitative stops.

It is not intended to describe minutely the various parts of which an organ consists, but merely to afford a tolerably correct idea of the whole. More circumstantial knowledge may be obtained from other sources. The principle of the common whistle is that on which this magnificent instrument is constructed. As Milton expresses it, the sound-board, which is that part of the organ on which the pipes generally stand, breathes into various rows of pipes or whistles, at the motion of the organist's fingers: and is itself supplied by bellows, sometimes not widely differing, otherwise than in magnitude, from the common fire-blowing article of kitchen notoriety:—and thus is produced that sublime effect which can be derived from no other instrument, or collection of instruments, under heaven. A good church-organ is usually divided into three parts, or distinct sound-boards; the great organ, the choir organ, and the swell; which last is of inferior compass or extent, but of superior power of expression, to the other two. The great organ is of course the largest and the loudest, and should be the best part of the instrument. The choir organ, as its name implies, is intended to be used for the accompaniment of the singers; and is therefore but small, and voiced very soft. Sometimes it is built in the same case with the great organ; sometimes it forms a part of the chorus, (which is termed "borrowing"): and sometimes it is altogether detached from the main body. It is very essential to the light and shade of music. Contrivances for moving the stops by pedals are too often introduced as a succedaneum; but, after all, a church organ, destitute of it, is like a coat without sleeves, or dinner without salt. The swell, or gradual increase of sound, is produced by opening the door of the box in which this part of the organ is inclosed. For this purpose a pedal is provided, having a communication with the sliding door, and by which it may be easily moved up or down with one foot. The *Venetian* swell, a contrivance much resembling the common Venetian window-blinds, and to be found in many old harpsichords, has recently been again introduced; it is capable of a more dashing effect than the sliding shutter, but for church music is certainly not preferable to it.* There is sometimes a fourth division for the *(German)* pedals; a set of keys, with corresponding movements, sound-board and pipes, performed upon by the feet; and this division constitutes the grandest part of the organ. Till within these few years, pedals were scarcely known in England, and even now are generally what are termed "sham;" *i. e.* they are only a range of sticks for the feet, connected with the keys of the great organ. Even these are of such use, that a person accustomed to them can scarcely endure the emptiness of the performance, which is manifest when they are wanting. They enable the performer to double his *bass*, without being under the necessity of deserting the *tenor*, to which the left hand should be almost exclusively devoted. Indeed

* Perhaps it may be well to employ *both*, which may easily be effected upon the same swell-box; leaving the use of the one or the other discretionary.

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an organ, played with pedals, is as much superior to an organ played without them (excepting by two performers) as the modern grand piano-forte is to the spinett of our great-grandmothers. There will come a time when it will be esteemed disgraceful for an organ not to possess them, and for an organist not to know how to perform upon them.

In each of the divisions before mentioned there are various longitudinal rows of pipes; which rows, with the movements connected with them, are called *stops*. A large organ contains from twenty to forty of these stops; and as there are commonly between fifty and sixty pipes in each stop, the whole number of pipes is very considerable. The organ in St. Paul's cathedral, (which, although very diminutive, in proportion to the building in which it stands, would be very large in an ordinary situation,) contains 1976, of which the largest is sixteen feet, and the smallest about half an inch long, measuring from the mouth; yet such is the order in which they are arranged, that an experienced organ builder knows every individual by name; and upon the occurrence of an accident with one of them, can instantly distinguish which is in fault. Of these stops the most valuable is the *open diapason*. These are the pipes usually seen in the front. There are commonly two in the great organ; if good, they will cover a multitude of faults; but if defective, the whole is imperfect. By the compass of this stop is that of the whole organ generally ascertained and expressed; so that if the largest pipe measures eight or sixteen feet, it is usual to call it an eight or sixteen feet organ. It is much to be wished that some definite standard of compass were adopted, and that all organs should be constructed to terminate at a particular note, varying one from another only by complete octaves; for this purpose C seems the most proper, never omitting the C sharp above it. For a small place eight feet is sufficiently large; for a moderate-sized church sixteen feet; and for a large cathedral not less than thirty-two feet C; this would be a good basis for a first-rate organ. What is called a *double diapason* all through, comes recommended by the sanction of parties, to whose taste and discrimination much deference is due; but some cannot help being still of Dr. Burney's opinion, that it gives "a clumsiness to the melody, and has the same effect as if the treble part in a concert were played by double basses." In the bass it has undoubtedly a fine effect; and if made to draw in two parts, the treble part may be omitted at pleasure. Many other of the stops are *harmonics* of the original notes; as, for instance, the octave, (principal, clarion, flute, &c.) twelfth, fifteenth, seventeenth (tierce), nineteenth (Larigot), & twenty-second; these, when well proportioned—that is, subdued to a proper dependence upon the ground-tones, to effect which requires the utmost delicacy and precision—add a vast richness and brilliancy to the sound; but when predominant, as is too often the case, they tend only to insufferable noise and ear-rending confusion. Three, four, and even five of these harmonics, are bundled up commonly into one stop, (as the sesquialtera, mixture, and cornet for instance,) whereby of course the performer is compelled to use all or none. Were every rank made to draw separately, there would be much more room for the exercise of taste and ingenuity on the part of an intelligent organist than the present arrangement affords, and a bungler might draw them altogether, as at present. The remaining stops are diapasons, of various qualities of tone, arising from a difference in their shape and texture;—*e. g.* the *stopped diapason*, of wood for the greatest part, sometimes the treble of metal; an *open diapason* of wood, but far inferior to one of metal; the *dulciana*, an open diapason, on a small scale, producing a remarkably sweet and pleasant tone; the *trumpet*, in which the sound is produced by the vibration of a small tongue

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of brass (called a *reed*), at its lower extremity, and other imitative reed stops; in which department of organ building there is ample room for the exercise of ingenuity.

Notwithstanding the length to which observations upon the organ have already extended, it is hoped that they will not be considered disproportionate to the relative importance of the subject. Of the interior, a very brief description has been given; it remains to consider, as briefly, the exterior.

Here the first thing which strikes us is the exceeding disproportion oftentimes manifest between the decorations and the useful furniture of the instrument; and the next, the frequently utter incongruity of those decorations with the general character of the place in which they are displayed. The one, if not the other, undoubtedly lies within the compass of the subject of this essay, as having a direct tendency to lessen the sum which would otherwise be expended on the proper apparatus of an organ. It would argue a sad want of taste to deny that, in many places, the organ forms a splendid and appropriate ornament; but, in many others, it must be allowed, that it has the effect of disturbing the uniformity and design of the building. It stares us in the face, like some huge gilt gingerbread toy; and there can be little doubt that the same feeling, a love of show, has given rise to the glitter of both.

Were an organist to ornament his head with a plume of ostrich feathers, we should laugh at his folly, or pity his vanity; whilst we scarcely esteem an organ complete unless it can be said to be "handsomely gilt:" and yet the one is not in its own nature more inappropriate than the other. How common is it, in a venerable gothic edifice, to see the case of the organ decorated with Corinthian capitals, and other incongruities; and how universal the custom of covering the front pipes with a load of hypocritical gilding, constituting a very unseemly set-off to the solemnity of the rest of the structure. The natural colour of the metal of which the pipes are made, (a mixture of lead and tin) would at the same time harmonize better with the character of the place, generally speaking, and with the spreading spirit of economy and retrenchment, of late years so loudly preached and so generally practised. If the metal will not retain the brilliancy of its colour, (which, if true, may arise from a deficiency of tin in its composition) let it be varnished; or if a super-induced colour be absolutely indispensable, which is much to be doubted, let it be that of *silver*. Although this custom of gilding is now so general, perhaps a better taste will one day prevail; and then it will never again happen that the case and gilding cost just as much as the organ itself. The fact is, that a judicious arrangement of its component parts only is necessary to produce a very pleasing and tasteful appearance, to the exclusion of the gewgaws with which it unfortunately is generally caparisoned. Had this principle been universally acted upon, there might be less of glitter, but there certainly would be more of music.

Almost the only species of purely instrumental music now employed in our churches is the organ voluntary. Even this is getting into disuse. The term is usually confined to signify an interlude between the psalms and the first lesson. By what authority it was originally introduced is not easily ascertained; it stands now by prescription, and may therefore be concluded to be of high antiquity; at least "the memory of man runneth not to the contrary," which is sufficient to constitute it a valid custom, and in cases of its interdiction, perhaps to enforce its readmission into the service. As organists are generally a peaceable set of men, and as moreover they commonly hold their office by a very precarious tenure, there is no danger of their acting upon this suggestion.

A voluntary is generally understood to signify an unwritten or extemporary

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piece of music, as distinguished from the execution of a copy.* This is a species of performance for which the organ is peculiarly adapted, and which is susceptible of more of the impress of genuine feeling than any other description of music. The imagination, unchecked by the fetters which the act of writing necessarily imposes, gives life and vigour and maturity to its creations, even in the very moment of their conception. Emotions of the soul which cannot be embodied in language, become by the medium of melodious sounds, transfused into the breasts of the hearers, communicating a sensation not to be expressed, and imparting a tranquil pleasure but rarely otherwise experienced.† By the glow of enthusiasm, passages which reflection could not furnish, nor memory retain, have been elicited, warm from the heart, and almost imbued with a principle of vitality; and in the same moment, like the evanescent beauties of a summer's evening, have passed away for ever.

The voluntary has therefore precisely the same advantage over a written piece of music, as an eloquent extemporary sermon over the dull reading of a precomposed harangue.—From neither is previous meditation and study excluded; on the contrary it is absolutely indispensable that the theme or subject be accurately digested and perfectly well understood, leaving only the particular expression, unrestrained by the shackles of definite notes, to be qualified at the moment of delivery by the genuine feeling of the heart. But laziness has crept in here as elsewhere, and it is now as customary for a voluntary to be played from a copy, as it is for a sermon to be read from a book.

However, as the production of a good voluntary requires a degree of talent, which in the present state of musical knowledge every parochial organist cannot be supposed to possess, and a frame of mind to which some charitably suppose most of the profession to be entire strangers; it is prudent to permit the introduction of written music in its stead, and which usually passes by the same name, as sometimes do also the other parts of an organist's duty, called "playing in" and "playing out," which might with great propriety be termed prelude and postlude. All three require much the same style, excepting that it may be allowed in "playing out" to employ occasionally a somewhat brisker movement than in the other two.

The purpose of the whole is evidently to enliven and embellish the service, to relieve the minister and the congregation, and to afford to the people an opportunity and excitement to serious meditation; and this purpose should at all times be steadily kept in view by the performer. He should recollect, and let the impression be constantly upon his mind, that he is not playing in a theatre to excite the vain applause of the silly multitude, but in the house of his Maker, in whose immediate presence he is, and to whose "praise and glory" all his efforts should be directed. By this reflection he would find himself relieved from many distressing embarrassments, his mind free from the petty anxieties which on other occasions are so apt to distract it, and all his energies at perfect liberty to be concentrated upon the simple object before him. His music would be solemn yet chearful, and strictly adapted to the circumstances of the occasion; too varied to excite weariness, and too consistent to promote levity; sufficiently learned to please the ears of the most fastidious, yet not so

* Although one says, "The Voluntary derives its appellation from the license formerly enjoyed by parochial Organists of performing or omitting such interlude at their pleasure."

† It was a Voluntary which David played before Saul when the evil spirit was upon him; and the consequence was, that "Saul was refreshed and was well, and the evil spirit departed from him."

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recondite but that in it the most uninformed might experience satisfaction; to which men might listen with delight, and even angels with complacency.

In the voluntary there is the most unlimited scope for the exercise of taste, science, and ingenuity—reference being always had to its sacred object. Diapason pieces and andante movements seem best to suit the commencement and middle of the service, and fugues of sober character, whether *ex tempore* or otherwise, are admirably adapted to the close. There are no organ passages more deservedly popular than those performed on the swell; when judiciously employed they have a wonderfully captivating effect; but they are liable to a very serious objection, viz. that as the organ is at present constituted, they necessarily abstract one foot from the service of the pedals. Great length should be most carefully avoided, as should also long dwelling upon any particular series of notes or combination of stops; and when the close arrives, it should come decidedly, and not leave the minister or the congregation in suspense as to the actual termination of the piece. An awkward cadence may thus in one moment, by exciting a feeling of anxiety, deface the impression which the foregoing performance had produced, and spoil the cordiality of the whole service, as an accident towards the commencement generally destroys the harmony for the remaining time of meeting. In the concluding voluntary, of course, greater latitude of time may be allowed, as those who are weary are at liberty to depart. In some churches in Holland, it is said to be customary for the organists to continue playing for a full hour after the conclusion of the service, and that not to empty pews, as the greater part of the congregation is found to remain.

Connected with this subject, a pleasant anecdote is told of the celebated Handel, who excelled in performance as in composition. In a country church he once asked the organist to permit him to play the people out; to which, with a politeness characteristic of the profession, he of course consented. Handel accordingly sat down to the organ, and began to play in such a masterly manner as instantly to attract the attention of the whole congregation, who, instead of vacating their seats as usual, remained for a considerable space of time, fixed in silent admiration. The Organist began to be impatient, (perhaps his wife was waiting dinner,) and at length, addressing the Performer, told him that he was convinced *he* could not play the people out, and advised him to relinquish the attempt; which being done, a few strains in the accustomed manner operated like the reading of the Riot Act by instantly dispersing the audience.

With reference to every subject, there are degrees of sympathy or antipathy, veneration or abhorrence. So in music; one thinks it absolutely indispensable to the celebration of Divine worship, another is indifferent about it, a third objects to particular sorts or kinds, a fourth asserts the whole to be a superstitious adjunct and altogether foreign to the genuine spirit of the Christian religion, and a fifth declares it a devilish machination, which ought to be altogether banished from civilized society.

Our present business is with those only who object to instrumental music, particularly the organ voluntary. What is sufficiently remarkable is, that the parties so objecting are generally, if not universally, found to be of the class usually called Evangelical: not, it is imagined, that there is any necessary connexion between Evangelical religion and a dislike for music; for if so, what a heathenish place heaven must be!

The objections brought against this ceremony are principally the following: That as instrumental music only, it expresses no sentiment and consequently is of no use; that it adds to the length of a service, already sufficiently extended;

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that it distracts the attention, which should be fixed on better things; and sometimes, with great propriety, that it is abused to a mere display of dexterity. Of these in their order.

If the religion of Christ were a system of pure sentimentalism, if it had only to do with the head and were not intended to affect the heart, if the spirit *only* were to be engaged and the body to operate upon it as a mere clog, then indeed the first objection would be fatal. But such is not the fact, religion has more to do with the heart than the head, with the affections than with the understanding; and upon the very same part of our nature, has music also its most powerful hold. Harmony is not addressed to the intellect, but to the feelings; that it is therefore of no use, is far from self evident; it only follows that it is of no use to those who have no feeling for it, and who are on that account, provided they thrust not their stupid insensibility in the way of the enjoyment of others, to be rather pitied than contemned. They want a sense.

Concerning the *time* which it is said to occupy, it may be urged that a few minutes* do not seem of any very great importance; but if they should be so esteemed, perhaps there is some other part of the service from which more than an equivalent may be substracted, without serious loss or inconvenience. At all events, the objection does not apply to the voluntary before or after service. The former would evidently have the tendency to produce a more punctual attendance (of the musical part of the congregation at least) than is now at all times observed; and the latter could not possibly interfere unpleasantly with the time of any, because none are under the slightest obligation to remain to hear it.

But the objection to which most weight is by a certain party uniformly attached is, that it takes off the attention from better things; or with reference to the "playing out," that "it drives the sermon out of the people's heads." A serious charge certainly; but to support it, it should first be proved that the sermon would otherwise *remain* there. If it sit so loosely as this assertion supposes, is it not more than probable that the act of walking home, or at least that of eating a good dinner, produces precisely the same effect? and if such be the case, is it not better that the sermon be displaced by what does partake somewhat of a sacred character, than by that which is altogether secular? If there were any weight in this objection, it would follow that the prayers are in like manner "driven out" by the sermon, and consequently that the latter should be conscientiously interdicted. But in a mind of common capacity, when religiously disposed, neither the one nor the other effect takes place. With such an one, an appropriate voluntary (and only such are here defended) has the tendency to fix the impression which the preceding discourse may have produced, in the same manner that a good varnish preserves the colours of a painting. But were the objection ever so valid, it applies with very small force to the voluntary after the psalms, and with none at all to the prelude before the service.

To the more mighty objection drawn from the abuse, it must be conceded, that voluntaries have been heard, in which, apparently, the only effect was to get over the greatest number of notes in a given space of time, or to educe as much noise as the utmost powers of the instrument could furnish, or most effectually to remove all serious impressions from the minds of the hearers by light and trifling airs, and even sometimes by the music of well-known profane songs, so as infallibly to call up gross and wanton ideas. It is not pretended that the language of the confession, "*We have left undone those things which*

* The voluntary should not exceed five minutes.

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we ought to have done, and we have done those things which we ought not to have done," is not as well adapted to the race of organists as to any other class of human beings. But what of all this? Must it be repeated, for the millionth time, that the abuse does not disprove the use? or are only those things to retain their rank which have never been abused? What then will be left to us? No psalms, no hymns, no voluntaries; no prayers, no speeches, no sermons; no music, no painting, no poetry; none of the arts of civilized, none even of savage society.*

True, the voluntary has been abused. Now if this be the real objection, let it be candidly stated, and let the transgressing organists clearly understand that there is not sufficient confidence reposed in them to discharge their duty with becoming decorum; and let them be cashiered as inefficient; and let this stigma remain indelibly affixed to their characters. It is more than probable, that in the event of the adoption of such a measure, the next generation of professors may renounce the folly of their predecessors, and so this good old custom be completely re-established.

The practice of the Moravians may be adduced as a proof that organ voluntaries are not inconsistent with the solemnities of Divine worship, but rather auxiliary thereto. Their piety as a body cannot be called in question; yet with them, on the Continent, as here, a serious and appropriate voluntary both opens and concludes the service. If the organist enters a quarter of an hour before the appointed time, and feels so disposed, he sits down and plays till the commencement of the service; and it generally happens, that the effect produced in those present is a calm serenity of mind which such music is peculiarly calculated to cherish, if not inspire, and which is by no means unfavourable to the solemn acts of devotion, or the reception of Divine truths.

There is one more objection, which applies not only to the voluntary, but to that on which it is performed. Those are still to be found even in the Church of England who gravely maintain that organs are "Popish relics;" and for attempting to perform upon one, the writer had once the honour to be seriously designated, "A Fiddler to the Whore of Babylon." Poor animals! Why do they not refuse belief in the existence of a God? Is not that also a relic of Popery?

The marks of design, manifest in the formation of those parts of the human system which are destined to the production of articulate and melodious sounds, are abundant proofs of the divine origin of the art of muic. That there is a charm in the powers of the human voice, far surpassing the sweetness of the most exquisite musical instrument, is a position, the truth of which is incontestable. These have such a ductile flexibility and ineffable energy of intonation, as alone to constitute it a machine of truly wonderful expression; but, as combined with the faculty of speech, leave every other at an immeasurable distance.†

* "Nihil prodest quod non lædere posset idem;
Igne quid utilius?"

† "Hark how it falls! and now it steals along,
Like distant bells upon the lake at eve,
When all is still; and now it grows more strong,
As when the choral train their dirges weave
Mellow and many voiced; where every close,
O'er the old minster roof, in echoing waves reflows.

"Oh! I am rapt aloft. My spirit soars
Beyond the skies and leaves the stars behind;
Lo! angels lead me to the happy shores,
And floating pæans fill the buoyant wind.
Farewell! base earth farewell! my soul is freed."

H. K. WHITE.

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And where should these powers be exerted? To what object should they be devoted? Were they bestowed for no good purpose? Are they properly applied as the vehicles of folly and obscenity? Were they destined only to please the ears of the besotted voluptuary? or were they intended to serve as incentives to a holy abstraction of mind, revelling in a foretaste of the occupation of departed spirits? Were they given to be exhibited in connexion with ribaldry, mimicry, rope-dancing, and profane jesting? or were they adapted to the solemn adoration of the "Maker of all things, visible and invisible," and to the praises of HIM who died that we might live for ever?

Without dogmatically answering these queries, it is taken for granted, that to whatever other purpose music may be applied, it is not improperly employed in divine worship. If then, as has been shown, instrumental music alone be of such admirable utility in the solemn public acts of religion, of how much more vocal! If what simply expresses the "concord of sweet sounds" be so calculated to abstract the mind from the cares of this world, how much more that which connects, with sounds still more sweet, sentiments which seraphs delight to utter, and which GOD himself has condescended to inspire! If one alone be capable of such sublime results, what may not be anticipated from the conjunction of both!

There are, who commend the voice to the disparagement of instruments;* and there are also, who unjustly exalt the value of instruments, and utterly disallow the pretensions of the voice. Both are in egregious error. Neither the one kind of music, nor the other, is exclusively good. Much as the one excels the other in pathos and the excitement of the softer feelings of our nature, it is equally behind it in power nnd compass, and consequently in the developement of the grandest harmonic combinations. But when conjoined, the defects of both are supplied. Each derives additional beauty or effect from the connexion with its rival; and hence they present a not unapt resemblance of the connubial relationship. The majesty of the organ is thus blended with the sweetness and expression of the human voice; it lends a richness, a brilliancy, a fulluess and even a solemnity which the voice otherwise could never acquire; but receives in return an animation, an impress of mind, a glow of devotion, to which merely instrumental music can never approach. Besides all this, the voice is actually indebted for its perfection to the use of the very instruments, which some would banish from our places of worship, as so many ambassadors from "the prince of the power of the air." It is universally found that accuracy and precision of execution, not to be met with under other circumstances, are results of a habit of singing to a good instrumental accompaniment; so that in the very instances wherein vocal music only, to the exclusion of instrumental, has been commended, it will be found to have been the case that the parties performing have acquired their correctness from previous constant, or at least occasional, accompanied practice: and it may be at almost any time observed, that in those places where instruments are never allowed, the singing partakes of an unsteady, disorderly, pot-house quality, resulting from the natural defects of the human voice, aggravated tenfold by the want of cultivation. How should it be otherwise? How should a school-boy learn to write straight without lines? and *in music*, what is any congregation, taken collectively, but a mob of children? Is it seemly, is it right, that the Lord of the whole earth should be thus put off with stuff, misnomered singing,

* *Query.* Is it not probable, that of those who object to the use of instrumental music, on the plea that they would rather hear the voices, some may be actuated by a miserly fear of an application for a pecuniary contribution, which they could not on any other ground decently withhold? The objection rarely comes from a poor man.

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such as if heard in a common parlour would excite only ridicule or disgust? And this too from choice. Surely whatever we offer to the Deity should be the best we can procure. But congregational singing never will be, never can be, even tolerable to but half instructed ears, till led by some steady guide, which shall gradually accustom the voices to a degree of order and discipline, and on emergence be in readiness to correct extravagancies. Such a guide has been already described,—of which enough; only it may be remarked, that those congregations which have it in their power to obtain this help, and which neglect it,—for instance, such as when a generous offer is made to them of an organ as a free gift, stop their ears, like poor Pilgrim at Vanity Fair, and stubbornly refuse the proffered assistance,—are thenceforth wilful accessaries, to the disgrace which the cause of religion suffers by the irregularities and fooleries which but for them might probably have been avoided. Let them look to it. Bad music in divine worship, however well intended, *where better may be had*, is an insult to the Deity. Better none. Some have called it a "solemn mockery," but that is far too noble a name; rather call it a ————. But it must not be overlooked, that some weak minds may take offence at what they may deem a making too free with so esteemed sacred things. Let it pass.

Vocal music is either congregational or choral: that is, adapted to the use of the whole, or of a part; of the merits and uses of each of which, more will be said hereafter.

It may not be amiss here, before we enter minutely upon the various kinds, to advert to its general attributes.

Unquestionably then, all church music, as well vocal as instrumental, should partake of the character of the place and occasion of its performance. It should be solemn, yet not gloomy,—learned, yet not abstruse,—appropriate to the occasion, yet not affected,—got up in the best manner, yet with no view to the gratification of vanity or conceit. If none can act quite up to the letter of such instructions, they may yet not do the worse for keeping them in view. No one can err by fixing his standard of perfection too high.

The works of nature are infinitely diversified, and the species into which they are artificially divided, exceedingly numerous. The shades of difference between one species and another are so minute, that it is often difficult, sometimes impossible, to decide, concerning an individual, to what class it belongs.

Even so is it with the objects of the doctrine of sounds. It is impossible to ascertain precisely at what point *saying* terminates, and *singing* commences.—Singing indeed is only a melodious saying, and saying an irregular singing. In common unaffected speech or conversation, the inflection of voice employed by persons not at all connected with the study of music, is a field of most curious and interesting observation. The number of distinct sounds, so produced, in a very short space of time, any one of which, continued for a moment, would be found to admit of musical admeasurement, is truly astonishing.

"Musical harmony (saith the judicious Hooker) whether by instrument or by voice, is but of high and low in sounds a due proportionate disposition." In conversation this is not sought; in singing it is. But where is the standard? What is a due and proportionate disposition of high and low sounds? Herein music labours under peculiar disadvantage. It has not, like painting, a direct appeal to any model in nature. It is the pure offspring of the imagination and of the feelings—a creature of taste.

Unquestionably there is music in speech; but it has not been subjected to rule. The intervals it expresses are almost infinitely small, and human ingenuity has not yet discovered a method of confining and embodying them in

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any system of notation. Nevertheless, it may be remarked that every speaker has what may be termed a key-note, and his pronunciation is said to be pleasant or unpleasant, according to the manner in which he manages the modulation or progression about this fundamental note or sound. Accordingly, it may be noticed, that no two persons do or can pronounce the same words precisely in the same manner. Independently of the different qualities of tone or sound, and the pitch of the key-note of particular voices, each has a peculiar method of inflection. In various parties, this is done in dissimilar ways, to the production of widely differing effects. Hence one man shall speak as "having authority," and all shall attend to his admonitions with the deference due to a superior being; and another shall repeat the very same sentences, and his words shall pass unheeded. The sound of the voice of one shall so captivate his hearers, that though on an errand of blood, their purpose shall be arrested; and the effect of the speech of another, though intended to melt the very soul, shall be only to move to laughter. The reason is to be sought in the constitution of our nature.*

At first all this may seem foreign to the subject, but a little consideration will induce a different opinion. If what has been advanced be correct, it will follow that no two persons can speak or read together, *in the ordinary way*, without producing an unmusical dissonance, which will be proportionally augmented by an increase of the number of the parties so engaged.

Now turn to the ritual of the church of England, and mark the numerous places in which the congregation is directed to take an active part in the service by saying after the minister, or otherwise; and when the direction is complied with, (which it but rarely is) mark the consequence. The redoubtable Thomas Cartwright called it "a confused noise of the people;" and truly these are the most moderate terms that could be employed. Five hundred or a thousand persons reading or repeating together, *each in his accustomed manner*, can only result in what no one of the least sensibility can endure to hear; and as the church, with the Apostle, directs (Canon 18) that "all things be done decently and according to order," it is literally impossible that this can be the method which she intends to prescribe.

* Doubtless the remote cause of this diversity is, that some feel the force of the language which they express, and others do not; and even if those who do, each in a different degree: but a consideration of this subject would lead a long way about, and therefore it has been thought proper barely thus to glance at it.

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ON THE PASSIONS, CONSIDERED RELATIVELY TO LYRIC TRAGEDY.

(Translated from La Cepede's Poetique de la Musique.)

We must separate from the word passion and from the sketch we shall draw of each particular passion, every thing that has not its origin in the heart. We shall not mention those which only differ from the passions we intend to describe, by producing other ideas, being composed of sentiments of the same nature, producing in the soul the same impressions, appearing outwardly by the same signs, and being expressed by the same sounds. We shall not therefore describe either ambition, avarice, &c. passions more or less composed of those we shall define, and differing from them only in the objects upon which they are employed.

Let us begin with pride, greatness of soul, or rather what the French call *fierté*, a word which is not to be translated. This passion generally exists in the souls of heroes, it usually accompanies courage, and an exalted idea of self. Resistance incenses it, contempt converts it into fury, respect disarms it. Combined with morality, it becomes pride in great souls, and vanity in little ones. Tragedy only represents great characters. A musician has then rarely vanity to paint. He frequently encounters pride amongst the objects of his representation; but as he does not regard any of the adjuncts of natural passion, he does not picture pride, but haughtiness of soul.

This haughtiness, almost always heroic in tragedy, fears neither danger, death, nor fortune. With the musician it is united with bravery; in combining its description with that of tranquillity and with those traits which inspire admiration, he will represent greatness of soul. It seldom either complains or threatens; the sounds which belong to it are therefore few. The musician must, however, seek and introduce them in the piece he is composing; he must, besides, bestow on his music a severe character, by means of the movement, melody, the style of accompaniment, by strongly marked character, rapid transition, and by the suppression of all delicate orna-

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ment, and all weak progressions. As the idea of courage produces that of haughtiness, it may be described by military sounds, by introducing the movement of a march, warlike airs, and by using wind instruments which are most frequently heard in war.

Anger is a violent state of the soul; it differs from haughtiness, inasmuch as the latter has no object. A man is haughty without being conscious of it, while anger has always an object on which it exhausts itself. This passion differs still more widely, for haughtiness or pride is a permanent affection, a constant character in him whom it governs, whilst anger subsides as rapidly as it is excited.

Anger is all ardour; it often breaks forth, its gait is uncertain, its voice broken; it should therefore be represented by means of spirited music, of which the air or the accompaniments should be interrupted, mixed with powerful bursts, and masses of full harmony.

But if the mind is so violently subdued by the tyrannic power of anger that it loses the use of its faculties, the knowledge of itself and every surrounding object, and that it only sees and seeks the victim of its passion; anger then becomes a species of madness, and is changed into fury.

The musician will paint this passion as he would have described anger; but all the features will be more strongly marked; the voice will be interrupted, because it cannot suffice to express the violence of the sentiment which governs so powerfully; the air, the accompaniments, will all bear the marks of the greatest disorder; if music should ever be noisy, it is in the description of fury; it must represent a devouring flame; one of the most prominent parts of the orchestra should incessantly be heard, while the basses and other instruments confounded together, should like claps of thunder increase the tumult; the notes should be heaped, hurried, and precipitated on each other, like the waves of the enraged sea; the voice should burst forth like flashes of lightning; fury alone is a storm of the passions. A treacherous repose should suspend the noise and confusion, but, during this calm, one part should sustain and continue the same picture; yet this repose must not be the representation of tranquillity; fury must still be discernible, as vivid, as vehement, but more concentrated, constrained by its own violence, incapable of stronger expression, because it is overpowered by its very violence. To this species of exhaustion and deceitful calm succeeds still more furious agitations, the powerful bass must resound anew, the instru-

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ments should all proceed by wide intervals; never stopping on any one note, but like fury itself they should appear to pursue one only object which always escapes them; the voice should be as disordered as the instruments, the harmony may for an instant lose its purity, the modulations quit the usual path; fury acknowledges no bounds, it follows no beaten track, but moves without controul, overturning every obstacle which opposes it in its terrible course. Here, as in poetry, huge uproar is the sublimity of art.

We now turn to an unhappy sentiment almost as durable as pride—hatred, that passion which gnaws the heart where it reigns, consumes it with its black flames, wearies itself only by its impotence to destroy its unfortunate victims, and differs from vengeance, in owing its birth to chance or caprice, whilst vengeance derives its being from real suffering, and only directs its strokes against the authors of its misfortunes. Hatred walks with a poignard in one hand and poison in the other; sometimes she wanders amongst tombs, and in the bosom of darkness brooding over her funereal projects; she is nourished by blood, she devours her own entrails, whilst awaiting the horrible day which is to light her to the execution of her hateful projects; here she takes the sacred mask of friendship, to strike her poisoned dart with a surer hand; there respecting nothing, fearing no obstacle, calling fury to her assistance, she carries fire and sword, dragging in her train rapine and desolation, leaving in her passage rivers of blood, heaps of dead, and mountains of ashes.

In order to depict this passion, the torment of so many unhappy beings, the musician must seek the blackest colours and the harmony most proper to inspire fear and consternation; the melody must bear that sombre character which describes secret torment and treacherous designs of hate; the accompaniments describing the cruel fire which inwardly consumes without destroying.—From time to time the orchestra should emit shrill slow bursts of sound, announcing the violent transports of hatred, and her voice no longer under restraint, piercing the air with shrill cries; and when at last the terrible moment is arrived, when hatred can no longer be restrained, when her serpents hiss on her head, when she lights her torches, and when fury conducts her precipitate steps; then the musician must employ the means already indicated to represent fury, but united with the horrible and lugubrious colours which characterize hatred.

Fear may also appear on the stage.—This passion is rarely vented

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by cries; they are at least not piercing, but she often shudders; her pace is vacillating, her voice resembles her pace, she hesitates, she stops to examine; she advances, and suddenly flies with precipitation; she bears the marks of attention; she listens to the slightest noise, and at every new sound she trembles and retreats.

Let the musician who wishes to represent this obscure sentiment, track all the movements we have indicated; let his accompaniments express the shudderings which so frequently follow or precede fear by rapid notes, which at intervals suddenly cease and re-commence. The airs should be vacillating and uncertain; the music should appear to retrace its steps, changing its rythm and style, and proceeding with rapidity, in order to designate the precipitation of retreat.

When fear is augmented, and all its effects are aggravated; when consternation seizes the soul, and is mixed with distrustful images and frightful presentiments, it is no longer fear that the musician must represent but terror. He must then give greater force to his original sketches of fear, he must add melancholy and sad images of misery.

Terror is oftener than fear expressed by shrill cries or low and constrained sounds: the composer must employ them both. As it is a powerful and profound feeling, as it shakes the soul violently, its impressions remain after the passion itself is departed, as the waves of the sea, agitated by a storm, rage long after the winds have ceased. The musician should not therefore suddenly terminate its existence, but preserve its characteristics in the midst of the passions which succeed it.

The sentiment which is the least difficult for musical description is sorrow. It is not necessary for us to depict this state of the mind which is but too frequently felt.—Sorrow nevertheless has its charms, when not accompanied by any overpowering grief. Here let the composer resign himself to his pencil; he must only be careful to avoid powerful character, either of harmony or melody; in a word, he must avoid the expression of every sentiment but sorrow. So to speak, he must not attempt description; he must solely seek soft touching melody and sweet harmony, from time to time, and by equal intervals the whole piece must stop, as if to imitate the periodical repose of long complaint. In general, the movement should not be hurried, but analogous to that exterior quietude which accompanies melancholy reverie. Sorrow easily leads to pity. When

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we call to mind all the evils we have suffered, when, impelled by involuntary and hidden emotion, we follow their traces, we consider but a confused image; when, fearing the loss of the blessings we enjoy, or the endurance of fresh evils, we are melted into tears; when the heart opens to all around, when it implores support and consolation, with what sympathy are we not touched by the misfortunes of others? With what readiness do we not hasten to give them the relief we ourselves demand? With what tenderness do we not weep over miseries we have ourselves suffered or may undergo? Pity, that passion, that celestial virtue, which unites mankind—that which cannot be too deeply graven in their souls, governs with easy sway and seizes on the whole being.

Let the musician, then, who would represent pity, first introduce grief into his picture. He must imitate her complainings, but with softened colours; to this he must unite the expression of tenderness: these shades must be artfully blended, or rather, the musician who would employ them must only listen to the dictates of his heart. Let him follow the voice of nature; if this heart be sensible, if it can melt at the distresses of others, will he not have felt all the emotions of pity? Let him recall these sensations, already experienced in imitating the different affections united with pity—let him surrender himself to the sentiment which governs him: he must have himself shed many tears ere he dare endeavour to draw them from the eyes of others. He must express the secret troubles which accompany pity, but with these must be blended plaintive sounds, simple and tender harmony, the instruments employed must be soft-toned, and it must be apparent, that the emotion represented is one of the purest sentiments which can affect the heart of man, and not the tumultuous agitation of the furious passions which torment and destroy it.

Pity conducts us to that sublime passion, that sentiment of great souls, that happiness of the world before which all evils disappear or are weakened, and all blessings are heightened and increased. Oh, divine friendship! thy name alone recalls all the charms of my life. Thou art a consolatory virtue that the Supreme Being has granted to man to compensate him for the unhappy consequences of erring reason. Thou art adored without being even known; without thee there is no enjoyment; for what is enjoyment unless it be shared by a friend? He whose heart is bound in thy chains experiences the most

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vivid emotion when the friend he cherishes needs his assistance; he follows him through the greatest misfortunes; united to him for ever, he loves him though ungrateful, though unfaithful; nothing can extinguish the celestial fire kindled by friendship; his soul identified with that of his friend experiences the same desires, the same emotions, the same affections; and when death, which disunites all, deprives him of the object of his tender and immortal sentiments, he courageously accompanies his friend to the verge of the tomb; he conceals his tears, he scatters some charms over these unhappy moments, and offers consolation even at the instant which ravishes every thing from himself. But no sooner is the fatal tomb closed, than desolate and hopeless he gives way to his tears alone, amidst the silence of thick and solitary shades he weeps for the friend he has lost, feeds on his regrets and the image of that friend, and consumes a heart whose sentiments can no longer be participated—a life, which not spent for himself, is become useless.

Friendship, in order to be duly represented, must have been felt by the musician. Let him then seek the touching sounds, the accents by which he has developed to his friend the tenderness of his sentiments; let these be the foundation of the expression he designs to employ. This rare and holy passion is connected with many other affections; their principal features must be united. Let soft inquietude and desire mingle their tones and attributes with those we have already pointed out: let melancholy shed over them her embrowned tints, and disquiet also sometimes reign; but let the musician never forget that it is friendship which gives birth to these affections, that it ennobles, purifies, exalts, metamorphoses them; let them all be accompanied by a touching and consoling air, and present an image of that peace which is tasted by a soul warmed by friendship, by that sincerity which never abandons this sentiment even in the midst of the greatest misfortunes, and which is the character of its purity and celestial origin.

To the friendship we have just described is sometimes united a sentiment founded on stronger relations; the voice of nature mingles its accents, the ties of blood strengthen its bonds, to its other charms are united the gratitude engendered by the cares that helpless infancy have received from those to whom it owes its birth, the milk that it imbibed in its first days, the multiplied attentions of which it has been the object at a more advanced age; or the hope of

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one day seeing their gray hairs honoured by the animated tenderness of those for whom they have done all, and their infirmities softened by true assistance and by consolation still more true.—Sometimes a new sentiment mingles with these touching affections; they are confounded with the remembrance so delightful to feeling hearts, of scenes in which parents and children have been the actors, of the joys they have partaken, of the tears they have shed together, of the losses they have in common experienced, and which they have mutually enabled each other to surmount. Friendship then becomes more vivid and more animated; it is changed into paternal and filial tenderness; it has greater warmth in its fires, greater agitation and tender disquietude, and a still more sacred character.

To paint this tenderness, the first sentiment which the Supreme Being has graven in our hearts, the musician will employ the same features as to represent friendship; but he will mark them more strongly, and in expanding them he will not forget that the object is still more holy, more truly religious; he must therefore neglect nothing which may render it more august, respectable, and touching.

Surprise is of too short duration to claim the name of a passion; it consists but in a single sentiment, yet the musician will be often called upon to describe it.—It is too well known to need definition. The composer will express it by suddenly passing into abrupt modulation, and new melody with a different style of accompaniment. The greater the surprise, the more he must have recourse to melody, modulation, and detached accompaniments, provided he never shocks the ear.

With respect to Admiration, it is in some degree a succession of surprises. The musician will therefore so represent it; by husbanding his means at the commencement, by first painting surprise by means of the melody, by afterwards shewing it by the accompaniments, and lastly, by modulation, &c. He must also employ bold, sustained, and harmonious traits of melody, which will bestow on the piece an air of grandeur and majesty.

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ON THE RISE AND PROGRESS OF THE VIOLIN.

Continued from Vol. III. Page 452.

THE sixth opera, though composed at a time when the faculties of the author might be supposed to have been on the decline, affords the strongest proof of the contrary; nothing can exceed in dignity and majesty the opening of the first concerto, nor, for its plaintive sweetness, the whole of the third. And he must have no ears, nor feeling of the power of harmony or the effects of modulation, who can listen to the eighth without rapture.*

The compositions of CORELLI are celebrated for the harmony resulting from the union of all the parts; but the fineness of the airs is another distinguishing characteristic of them: the allemand in the tenth solo is as remarkable for spirit and force, as that in the eleventh is for its enchanting delicacy: his jigs are in a style peculiarly his own; and that in the fifth solo was never equalled. In the gavot-movements in the second and fourth operas, the melody is distributed with great judgment among the several parts. In his minuets alone he seems to fail; BONONCINI, HANDEL, and GIUSEPPE MARTINI have excelled him in this kind of air.

It is said there is in every nation a style both in speaking and writing, which never becomes obsolete; a certain mode of phraseology, so consonant and congenial to the analogy and principles of its respective language, as to remain settled and unaltered.† This, but with much greater latitude, may be said of music; and accordingly it may be observed of the compositions of CORELLI, not only that they are equally intelligible to the learned and unlearned, but that the impressions made by them have been found to be as durable as general. His music is the language of nature; and for a series of

* This concerto was composed on occasion of a solemnity peculiar to the Romish church, the celebration of the Nativity; the printed copies having this advertisement, 'Fatto per la Notte di Natale.'

† Doctor SAMUEL JOHNSON's preface to his edition of Shakespeare.

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years all that heard it became sensible of its effects; of this there cannot be a stronger proof than that amidst all the innovations which the love of change had introduced, it continued to be performed, and was heard with delight in churches, in theatres, at public solemnities and festivities in all the cities of Europe for near forty years. Men remembered and would refer to passages in it as to a classic author; and even at this day the masters of the science, of whom it must be observed, that though their studies are regulated by the taste of the public, yet have they a taste of their own, do not hesitate to pronounce of the compositions of CORELLI, that of fine harmony and elegant modulation, they are the most perfect examplars.

The natural and familiar style of CORELLI's music, and that simplicity, which is one of its characteristics, betrayed many into an opinion that it was easily to be imitated; and whoever considers that from harmonics such as his are, a rule or canon might be drawn that would give to any music, composed in conformity to it, a similar appearance, would entertain the same notion; but the experiment has been made and has failed. RAVENSCROFT professed to imitate CORELLI in those Sonatas which ROGER published, and hoped to make the world believe were some of the earliest of his works. The airs of ALBINONI, TORELLI, GIUSEPPE VALENTINI, and MASCITTI, especially the allemands, courants, and jigs seem to have been cast in CORELLI's mould; and an Englishman, named JAMES SHERARD, an apothecary by profession,* composed two operas of Sonates, which an ordinary judge, not knowing that they were the work of another, might mistake for compositions of this great master.

After the publication of CORELLI's works, the violin seems to have increased in favour all over Europe. There was hardly a town in Italy, about the beginning at the present century, where some distinguished performer on that instrument did not reside: as COSTANTINO CLARI, at Pisa; FRANCESCO VERACINI, already mentioned, at Florence; GIROLAMO LAURENTI, at Bologna; ANTONIO VITALI, at Modena; COSIMO PERELLI, and FRANCESCO CIAMPI, at Massa Carrara; LOMBARDI, at Lucca; VISCONTI, at Cremona;

* This person lived in Crutched-Friars, London; he was the brother of Dr. Sherard the botanist, author of the Hortus Elthamensis. The Sonatas of Sherard were printed at Amsterdam, and published by ESTIENNE ROGER.

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Martini Bitti, at Florence; Giacopino di Pistoia, at Pistoia; and Michele Mascitti, at Naples. To these may be added, Nicola Cosimo, a Roman, who, in 1702, published in England twelve solos, which have considerable merit for the time. He appears to have been of Corelli's school.

Francescantonio Buonporti, a nobleman of the city of Trent, published, between the years 1702 and 1714, ten different works, chiefly for violins. Guiseppe Matteo Alberti, first violin of the church of St. Petronio, of Bologna, published in 1713, ten concertos in six parts for violins; and a few years after, twelve sinfonie a 4: these being slight and easy were much played in England, as also were the concertos of Albinoni and Tessarini, for the same reason. Tomaso Albinoni, of Venice, was an excellent performer on the violin, and published in the beginning of the present century, nine different works for instruments, chiefly concertos and sonatas for violins. Caldara published, about the year 1722, two sets of sonatas for two violins and a base. Carlo Tessarini, a violinist of Rimini, published in Holland twelve concertos for a violino principale, with two ripienos, violetta, violoncello, and basso continuo. But the most popular composer for the violin, as well as player on that instrument in these times, was Don Antonio Vivaldi, *Maestro di Capella*, of the Conservatorio della Pieta at Venice, who, between the years 1714 and 1737, published eleven different instrumental pieces, besides his pieces called *Stravaganze*, the chief merit of which was rapid execution. His cuckoo concerto was for years the wonder and delight of all frequenters of country concerts. Lorenzo Somis, Maestro di Capella to the King of Sardinia, printed at Rome in 1722, his opera prima di Sonate a violino, e violoncello, a cembalo, which are very much in the style of Corelli. He was considered as one of the greatest masters of his instrument of his time. Giardini and Chabran were his pupils.

Giuseppe Tartini was born at Pirano, in the province of Istria, in April, 1692.

When he was very young he entertained a passion for a young woman, who being in circumstances inferior to those of his own family, was by his friends thought an improper match for him; and all arguments to induce him to divert his affection proving ineffectual, his father confined him to his room; and, to engage his attention, furnished him with books and musical instruments, in the use

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whereof he profited so greatly, that when, some time after, he had got the better of his passion, and determined to make music his profession, being committed to the care of proper instructors, he gave the most promising hopes of becoming, both of the theory and practice, a complete master.

Having effaced from his mind the image of that mistress who had been the innocent cause of his restraint, he settted his affections on another, whom he married; but the object of his choice being but slenderly endowed with those mental qualities that are essential to conjugal happiness, and having no children, nor a prospect of any, he still found himself in a state of solitude, from which he could find no relief but in the pursuit of his studies.

In remarking the improvements that have been made in the practice of instruments, it may be noted, that the later performers have begun, as it were, where their predecessors left off; and that the powers of execution have been thus continually amazingly increased. This is no other way to be accounted for, than upon the supposition that those particular energies which constitute perfection on any instrument, have been carefully noted down, and made to serve as common places for succeeding practisers. That TARTINI was very assiduous in his remarks of this kind, is manifest from the nature of his performance, which was regulated by such principles as lead to perfection by the shortest road; of his success in these his observations in particular, one example shall suffice.

All men acquainted with music are sensible that the instruments of the fidicinal kind, which are those that are acted upon by a bow, are the most difficult of practice, and that the difference as well in respect of tone, and the powers of execution between one performer and another, is very great; but few have observed that this difference does almost solely arise from the action of the wrist of the right hand, which being made to hang loose, will shoot the bow at right angles across the strings, and return it in the same line, producing a free and mellow tone, and giving power to execute the quickest passages; when this is not attended to, the shoulder becomes the centre of motion: the bow forms a curve in its passage, the weight of the arm prevents the vibration of the instrument, and by consequence damps the tone, and easy passages become difficult.

TARTINI seems to have been the first that discovered this secret in the performance on the violin, and he made it a leading practice in

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the instruction of his pupils, who invariably adhered to it, and were the best performers in the world.

His first master was an obscure musician, who afterwards became his pupil. NARDINI was his first and favourite scholar; another, of whom he was very fond, was PASQUALINO BINI; he also taught PAOLO ALBERGHI, of Faenza, MONS. PAGEN, of Paris, CHERMINATI, of Lyons, and several eminent performers of Germany. He changed his style in 1714, from extreme difficulties of execution to grace and expression; from about the year 1711 to 1714 he lived at Venice, which he then left in consequence of the arrival of VERACINI, and went to Ancona; in the same year he discovered the phenomenon of the third sound; in the year 1721 he took the place of first violin and master of the band in the celebrated church of St. Anthony, at Padua.—M. DE LA LANDE says, he had from his own mouth the following singular anecdote, which shews to what degree his imagination was inflamed by the genius of his composition. "He dreamed one night, in 1713, that he had made a compact with the Devil, who promised to be at his service on all occasions; and during this vision every thing succeeded according to his mind; his wishes were prevented, and his desires always surpassed by the assistance of his new servant. In short, he imagined he gave the Devil his violin, in order to discover what kind of a musician he was, when, to his great astonishment, he heard him play a solo so singularly beautiful, and executed with such superior taste and precision, that it surpassed all he had ever heard or conceived in his life. So great was his surprise, and so exquisite his delight upon this occasion, that it deprived him of the power of breathing. He awoke with the violence of this sensation, and instantly seized his fiddle, in hopes of expressing what he had just heard, but in vain; he, however, then composed a piece, which is perhaps the best of all his works, (he called it the Devil's Sonata,) but it was so inferior to what his sleep had produced, that he declared he should have broken his instrument, and abandoned music for ever, if he could have subsisted by any other means."—The Author of the compendium of his life informs us that his first book of solos was engraved at Amsterdam, 1734—the second at Rome, in 1745, and that he produced above two hundred of these compositions which were handed about in manuscript by the curious; but does not seem to know that nine or ten books of TARTINI's solos were printed at Paris,

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besides two books printed in England, amounting to upwards of fifty, exclusive of manuscripts. Of his concertos, which likewise amount to two hundred, this author gives a very unsatisfactory account: he says a surreptitious copy of two sets having first appeared in Holland, he would never own them. The first six seem to have been composed in his first manner, before he changed his style, and they are mentioned in Dutch catalogues before the year 1740. The second six are more modern, and were manifestly composed in his second and best manner, after the year 1744, when he is said to have changed his style. They were collected, as LE LENE confesses, from different people who had obtained copies of them from the author; and there seems not the least doubt of their being genuine. TARTINI was so ambitious of being thought a follower of CORELLI's precepts and principles, that after his own reputation was at its zenith, he refused to teach any other music to his pupils till they had studied the Opera quinta, or solos of CORELLI. He died on the 26th of February, 1770.—As a composer, he was one of the few original geniusses of his age, who constantly drew from his own sources; his melody was full of fire and fancy, and his harmony, though learned, yet simple and pure; and as a performer, his slow movements evince his taste and expression, and his lively ones his great hand. He was the first who knew and taught the power of the bow; and his knowledge of the finger-board is proved by a thousand beautiful passages, to which that alone could give birth. His scholar, NARDINI, says DR. BURNEY, who played to me many of his best solos, as I thought, very well, with respect to correctness and expression, assured me that his dear and honoured master,* as he constantly called him, was as much superior to himself, in the performance of the same solos, both in the pathetic and brilliant parts, as he was to any one of his scholars.

* The terms of affectionate respect and grateful reminiscence which the scholars of great Continental Musicians use towords each other, afford very honourable and pleasing proofs of esteem on the one hand, and the due sense of obligation on the other. The writer of this article was sensibly affected when on meeting two of the most celebrated musicians of the age lately in a small party, he heard the junior frequently address the senior by the appellation, "Caro Maestro." It is curious too, that though five persons only were present, two Germans, an Italian, a Frenchman, and an Englishman, the conversation was necessarily held in four languages. The two gentlemen in question, the only musicians present, spoke them all fluently and correctly. After this who shall dare to treat contemptuously the attainments of musicians?

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Emanuele Barbella seems to have been an agreeable player, though not very superior; he appears to have been principally distinguished by a very even and sweet tone, and displayed a good deal of fancy in his compositions. Pietro Logatelli, of Bergamo, who was long resident in Holland, had more hand caprice and fancy than any voilinist of his time. He was a voluminous composer of music that excites more surprise than pleasure.

Ferrari, who died young on his way to England, composed two books of solos, which were printed in London; he seems to have been possessed of a powerful hand, and to have been by no means deficient in genius for composition. Battista San Martini, of Milan, though the violin does not seem to have been his instrument, produced for it an incredible number of spirited and agreeable compositions, between the years 1740 and 1770.

GERMANY.

The violin seems to have been in general use, and more cultivated in Germany during the two last centuries than in any other part of Europe, as appears by the number of performers who, according to Walther, have excelled, and the numerous composers and pieces published for that instrument, which he has recorded in his dictionary, where we frequently find solos, sonatas, and concertos expressly composed for it, as well as accompaniments to vocal music.

John Schop, at Hamburgh, so early as the years 1640 and 1644, published paduanas, galliaridо allemands, and 30 concertos for violins, that is, according to the acceptation of the word in those times—vocal compositions accompanied by violins and other instruments. Nicolaus Hasse, organist of Rostock, was a voluminous composer for the violin during the middle of the last century.—Baltzar, of Lubec, was the first great violinist ever heard in England; and Conrad Steniken, of Bremen, a dilettante, published in 1662 quartets for two violins, tenor, and bass; and Dietrich Becker, state violin at Hamburgh; sonatas for a violin, viol da gamba, and basso, continue in 1668. John Jabob Walther published in 1676, at Mentz, Scherzo di Violins con Basso.

[to be continued.]

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MR. SAPIO.

It has been often observed, that England has of late years experienced a dearth of great singers; and that last season in particular this want was very strongly felt in the world of music. But like the subject of every other isolated remark, this want must be measured by the various circumstances that bear upon the question. England has seldom enjoyed more than one or two really eminent singers in any one branch. Mr. Harrison was the sole tenor, Mr. Bartleman the reigning bass of our orchestras for a very long period. Mr. Incledon and Mr. Kelly were the dramatic singers in the same rank as Mr. Harrison in the concerts. To the latter succeeded Mr. Vaughan, to the former Mr. Braham, taking however a far wider range. In the mean while the Italian opera continued to furnish a succession of performers, who diversified (as at present) our English concerts. English females of extraordinary talent are still more rare; Billington must be esteemed to have been the only woman of pre-eminent qualifications since the days of Miss Linley, and her exact powers were, probably, of a far different elevation and character to those of our highest ornament. Thus it should seem that more than one really superior planet has seldom or never risen above the horizon at the same time. And when we consider the distinctions and attributes, intellectual and physical, which are required to be combined in a singer of the first rank, it does not seem wonderful that so few should reach the point of exaltation. We have indeed lately heard the doctrine broached that the supply will be equal to the demand. We are disposed to think that within the last few years the demand has been greater than heretofore, though it has now somewhat slackened. But the truth is, the union of the qualities necessary to greatness is very seldom found, while the stimulus to the native singer has been of late very much abated by the participation and even preference which foreigners have enjoyed. Add to this that the English have no school, and we think the paucity may be accounted for without having recourse to a decreased

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inclination for music, which we feel quite sure is not the case, although we are compelled to admit that public concerts do not enjoy the support professors in their too sanguine expectations may possibly wish. But even this declension we hold to be more apparent than real. We conceive that the number of benefit and subscription concerts, both in town and country, becoming greater, the diffusion of the love of music does not quite keep pace with the desire professors have to propagate their art, and with the interest they have in the establishment of public exhibitions of it. Hence partial failure is taken to imply general discouragement, and that patronage which is not extended to all, is supposed not to be the same towards any. We have alluded to these antagonist opinions in this place, because it seems important to ascertain whether the dearth be real or not, and whether, if real, it be attributable to natural or artificial causes.—Music, as it strikes us, is no longer an article of fashion but of necessity. It really is entered amongst the wants of our natural existence. It is become a substitute for the grosser delights which formerly obtained in society. Music therefore, as a whole, must go forward, must daily diffuse itself more extensively, however any particular branch or object may seem to languish.

At length a vocal candidate has appeared in the person of MR. SAPIO, who is gifted with natural powers, which, if sedulously cultivated, will scarcely fail to advance him to a high place among the native orchestra singers—and indeed he has already, at the very onset, seized upon a large portion of general estimation, both in London, at Bath, and in the provinces, where he has been in much request since the autumn of the past year.

MR. SAPIO is singularly circumstanced with respect to parentage and birth-place. His father, we are informed, was an Italian, his mother a French woman, and he was born and passed the first years of his life in England. Hence he early enjoyed the advantage of being instructed with almost equal benefit in the three languages, which he speaks with equal facility. In the existing state of the demand upon the powers of vocalists this is a main advantage, and one to which he will probably be indebted for the foundation of his reputation, to whatever height it shall mount up. At present we consider MR. SAPIO as a singer forming, not formed—as one possessed of a certain and respectable quantity of science, but with natural endowments, that render him capable of great elevation, indeed as the

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only candidate who has any legitimate claim to the succession to MR. VAUGHAN or MR. BRAHAM.

MR. SAPIO, though the son of a celebrated professor, (he was Maestro di Capella, we have understood, to the unfortunate MARIE ANTOINETTE, Queen of France,) was not brought up to music, but studied it simply as an accomplishment. He received a classical education and entered the army, which he left in consequence of family circumstances, that led him to prefer a profession offering speedier and more certain emoluments. He has therefore more than customary advantages, both of mind and manners.

MR. SAPIO's voice is a tenor of much compass, and he has the faculty of assimilating his falsette with ease to the natural voice at their junction, which adds all that he can want to the upper part of his gamut.—The quality of his tone is full, and it is rendered brilliant by the way in which he brings it forth, namely, very high in the head—perhaps somewhat higher indeed than the Italian method prescribes. While therefore it bestows a superior brightness, if we may so speak, there is at the same time a visible force which we suspect detracts from it sweetness and beauty. It approaches to MR. BRAHAM's grand defect, and though considerably diminished by the distance and amplitude of space in large theatres, those positive contrivances for the destruction of highly-polished performance, it nevertheless conveys the idea of violence, at the same time that the penetrating effect and volume of the tone is increased, and the power of contrast and light and shade, in songs of passion, consequently augmented. We mention this because the defect is remediable, and because we think now is the very time to begin the improvement, before habit has made it immutable. In every other respect the quality of tone is fine and rich, and the quantity abundant. Force therefore is the less necessary, and force moreover is always fatal, sooner or later, to intonation, the first of all acquired qualifications. At present MR. SAPIO's performance is creditably correct in this particular, but not so invariably accurate as to secure him against the dangers incident to the use of extraordinary exertion. We cannot too often present to the mind of singers, that perfect intonation is more the consequence of well-conducted practice establishing a habit than of natural perception. Delicacy of organic structure does indeed minister to the formation of a habit of precision, but dependence is safely given to habit alone. Nor is quantity of tone so much

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concerned with effect as quality and pure intonation. The writer of this article has enjoyed many opportunities of hearing great singers, both in public and private, and of measuring, by singing with them in private, their several capacities and powers, and he has uniformly been surprised at the comparatively small volume of voice they are accustomed to employ. A few months ago he heard MADAME CAMPORESE from the further end of the largest room in London, and she *was* distinctly heard, even in the most minute turns and embellishments. In a few minutes he stood within a yard of her, in the orchestra, when it seemed in that position, as if her voice could not possibly make its way beyond a few feet. MRS. SALMON is remarkable for the peculiar properties of tone which fit it for penetrating to a distance. At the Oratorios in Covent Garden Theatre, she is as clearly audible in the back of the front boxes as near the stage. Yet we apprehend she does not exert herself more than in the Hanover-square Concert Room, where, at the back of the Director's box, the finest attenuations of the executive parts of her "*Sweet bird*" are as distinct and beautiful as in her own drawing-room. The same principles apply to all voices, and the reasoning upon which CHLADNI builds his division of sound, and his distinction between mere noise and tone, affords probably the true reason why tone, when forced, is not so audible or so agreeable, as when more easily produced. It is founded on mathematical truth.

MR. SAPIO appears to inherit from nature a quick and lively apprehension. He is a declamatory singer, and his manner is more rhetorical and effective than that of most concert singers, without the strong and generally offensive manner of those accustomed to tread the boards of a theatre, where every thing must of course be as prominent and characteristic as possible. Hence such singers have frequently a coarseness both of style and execution, which carries the colouring too high. What we are most disposed to quarrel with in MR. SAPIO we shall however find here. His method of taking and leaving notes sometimes very abruptly, and his too strong and too frequent use of portamento, is in the faulty and unfinished manner of MR. BRAHAM'S theatrical school, and whether adopted for declamatory effect or used through carelessness, is alike indefensible, and detracts from that polish which is the most admirable and indeed the only proof of taste and high science. In MR. SAPIO we esteem it to be attributable to his recent engagement in the profes-

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sion, to want of experience, to his ardour of disposition, and to his more mature acquaintance with Italian and French music than with the purer English school; for it is less perceptible in his Italian than in his singing HANDEL. But there is an exuberance of feeling, which will bear repressing, and like the spirit of a charger or a race-horse, indicates high qualities.—*Semper vellem quod amputem.* Practice and study will temper those sudden bursts and stops which at present detract from the beauty and sweetness of MR. SAPIO's performance, and the real strength will remain when the mere effervescence has ceased. Judgment is the result of long and assiduous attention, but a warm sensibility and a vigorous imagination are the essential qualities with which comparison and experience of effects complete their work. The object of our remark feels much and does much, and has therefore much to chasten and chastise. Yet these are the very marks of promise.

His execution, though considerably finished, cannot be called quite brilliant or commanding, yet is rapidly advancing towards both. He lacks much of the purity of HARRISON's school—has much more energy—and is therefore both below and above the followers of that great Master. He has a good deal of the ornament of MR. BRAHAM's style, and but little of the extravagance. Here then too he stands in the same relation to the scholars of the latter. But still we regard him as advancing towards his state of perfection whatever elevation it may hereafter gain, rather than as having by any means reached his measure of attainment. And this we take to be no slight compliment, when we consider that MR. SAPIO has evinced sufficient merit to take his place at once, *per saltum*, as it were, by the side of the first performers of his age. If nevertheless we can only admit that his accomplishments are in their growth, what are we not to expect hereafter? Time and industry will decide upon the justice of our anticipations. In this respect the applause and approbation of MR. SAPIO has had the good fortune to conciliate may be found invidious friends and dangerous enemies. We warn him against their allurements, for he may do much, very much more. Youth, energy, and talent are all on his side.

Concerning science, MR. SAPIO displays an ease and a steadiness that indicate a general acquaintance with the arrangements of the Orchestra. His cadences and ornaments, if they exhibit no uncommon erudition, are yet not deficient either in invention or skill in

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adaptation. Gracing is now carried to such excess that knowledge and taste are more shewn by forbearance perhaps than by those substitutions of the fancy of the singer for the notes of the author. The true manner of singing HANDEL and our early English Masters is indeed traditional and can be little varied with safety, except by the more or less powerful application of the real elements of just expression.

MR. SAPIO, like many other public singers, has degrees of merit. At present his English style is the least excellent; between his French Romances and Italian airs it is something difficult to decide. But upon the whole his superior attainments in the several languages give him a decided superiority over all rising competitors. We would earnestly recommend this professor to attend closely to the peculiar polish of MR. W. KNYVETT and of MR. VAUGHAN—models in their own style. And here we close our account of this the most promising tenor that has for years appeared in the Metropolis. He has made a noble start at the first, and it will be his own fault if he does not rise to much higher ground than that he has so boldly occupied.

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The Scottish Minstrel; a Selection from the Vocal Melodies of Scotland, Ancient and Modern, arranged for the Piano Forte; by R. A. Smith; 3 vols. Edinburgh. Purdie.

In two of our preceding numbers we have printed the observations of Dr. Franklin and of the French Encyclopædists, incorporated with the remarks of others upon the structure of Scottish Melodies; and here comes another work, well entitled by its comprehensiveness and selection to our recommendation.

Three considerable collections of these national remains are now before the public.—1. Napier's Selection, printed in music folio, and containing, in two volumes, (published at two pounds twelve shillings) about one hundred and eighty airs.—2. Hogg's Jacobite Relics of Scotland, in two vols. octavo. These comprise something fewer than two hundred Scotch airs, and about one hundred and twenty Jacobite and Whig songs, to which no tunes are affixed. Mr. Hogg's work is, however, chiefly valuable as a collection of curious historical traits and for his copious illustrations, and also because he has given the melodies only, and taken them from copies which seem to lay the highest claims to genuineness. The following is Mr. Hogg's own account of his collection, and we esteem it very just:—

"When we calculate on the thousands of volumes of songs and ballads that have been published in every size and form imaginable, it appears not a little extraordinary that the attempts at collecting those party songs should have been so feeble, especially if it is considered what an animated picture they give of the battles and times to which they allude. They actually form a delightful though rude epitome of the history of our country during a period highly eventual, when every internal movement was decisive toward the establishment of the rights and liberties which we have since enjoyed; and they likewise furnish us with a key to the annals of many ancient and noble families, who were either involved in ruin by the share they had in those commotions, or rose on that ruin in consequence of the support they afforded to the side that prevailed.

"The political songs of the Scotch are, moreover, a species of composition entirely by themselves. They have no affinity with our

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ancient ballads of heroism and romance; and one part of them far less with the mellow strains of our pastoral and lyric muses. Their general character is that of a rude energetic humour, that bids defiance to all opposition, in arms, sentiments, or rules of song-writing. They are the unmasked effusions of a bold and primitive race, who hated and despised the overturning innovations that prevailed in church and state, and held the abettors of these as dogs, or something worse—drudges in the lowest and foulest paths of perdition—beings too base to be spoken of with any degree of patience or forbearance. Such is their prevailing feature; but there are amongst them specimens of sly and beautiful allegory. These last seem to have been sung openly and avowedly in mixed parties, as some of them are more generally known, while the others had been confined to the select social meetings of confirmed Jacobites, or hoarded up in the cabinets of old Catholic families, where to this duy they have been preserved as their most precious lore. Many of these beloved relics have been given up to me with the greatest liberality; yet I have reason to believe, that in some distant counties numbers still remain; for a locality prevails in many of them, that gives them an interest only in certain families and districts.

"With regard to the music, it is requisite for me to state, that though I am perhaps better acquainted with the Lowland melodies of Scotland, as sung by the peasantry, than any person now living, yet I am so little of a musician, that I can scarcely be said to understand the first principles of the art. I found that the people of every county in the eastern parts of Scotland sung them to their own favourite tunes. The Galloway people's music appears to be, like themselves, a kind of Irish, mixed with something else, nobody knows what it is. A great number of skeletons of old tunes will be found, that have never been published before, which, if improved by accompaniments, and set upon proper keys, will be found not unworthy of the delightful class of music to which they belong. As I make no pretensions to science in music, I have attempted nothing farther than the preservation of these old airs in their most naked and primitive style; well knowing that, should any of them become favourites with the public, it would be an easy matter for any composer, or professional player on the piano, to harmonize them."

To what we have already said concerning these melodies, we shall add an extract from Mr. Tytler's Dissertation on Scottish Musick,

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which throws considerable light on the origin and age of many of the songs:—

"The great æra of poetry, as of music, in Scotland, I imagine to have been from the beginning of the reign of King James I. down to the end of King James V. The old cathedrals and abbeys, those venerable monuments of Gothic grandeur, with the choristers belonging to them, according to the splendour of their ritual church service, were so many schools or seminaries for the cultivation of music. It must be owned, however, that, although the science of harmonic music was cultivated by the church composers, yet as the merit of the church music, at that time, consisted in its harmony only, the fine flights and pathetic expression of our songs could borrow nothing from thence.

"This was likewise the æra of chivalry: the feudal system was then in its full vigour.

"The Scottish nobility, possessed of great estates, hereditary jurisdictions, and a numerous vassalage, maintained, in their remote castles, a state and splendour little inferior to the court of their Kings. Upon solemn occasions, tilts and tournaments were proclaimed, and festivals held with all the Gothic grandeur and magnificence of chivalry, which drew numbers of Knights and Dames to these solemnities;

Illumining the vaulted roof,
A thousand torches flam'd aloof,
From massy cups, with golden gleam,
Sparkled the red Metheglin's stream:
To grace the gorgeous festival,
Along the lofty windowed hall
The storied tapestry was hung.
With minstrelsy the rafters rung
Of harps that, with reflected light,
From the proud gallery glittered bright.
To crown the banquet's solemn close,
Themes of British glory rose;
And to the strings of various chime
Attempered the heroic rhime.

Warton's Ode on the Grave of King Arthur.

"James IV. and V. were both of them magnificent Princes: they kept splendid Courts, and were great promoters of those heroic

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entertainments. In the family of every chief or head of a clan, the bard was a very considerable person: his office, upon solemn feasts, was to sing or rehearse the splendid actions of the heroes, ancestors of the family, which he accompanied with the harp. At this time, too, there were itinerant or strolling minstrels, performers on the harp, who went about the country, from house to house, upon solemn occasions, reciting heroic ballads, and other popular episodes.

"These wandering harpers are mentioned by Major: '*In Cithera, Hibernenses et silvestres Scoti, qui in illa arte præcipui sunt.*' To these sylvan minstrels I imagine we are indebted for many fine old songs, which are more varied in their melody, and more regular in their composition, as they approach nearer to modern times, though still retaining 'their wood-notes wild.'

"To the wandering harpers we are certainly indebted for that species of music, which is now scarcely known; I mean *the Port.*—Almost every great family had a Port that went by the name of the family. Of the few that are still preserved are, Port Lennox, Port Gordon, Port Seton, and Port Athole, which are all of them excellent in their kind. The Port is not of the martial strain of the *March*, as some have conjectured; those above named being all in the plaintive strain, and modulated for the harp.

"The Pibrach, the march or battle tune of the Highland Clans, with the different strains introduced of the Coronich, &c. is fitted for the bagpipe only: its measure is the *pas grave* of the Highland piper, equipped with his flag and military ensigns, when marching up to battle, is stately and animating, rising often to a degree of fury.

"To class the old Scottish songs, according to the several æras in which we may suppose them to have been made, is an attempt which can arise from conjecture only, except as to such of them as carry more certain marks, to be afterwards taken notice of.

"Of our most ancient melodies, I have, in the beginning of this essay, given a few, such as *Gil Morice*, &c. with what I imagine to be the signatures of their antiquity. To what æra these can be referred I do not pretend to say. My conjecture, however, is, that, from their artless simplicity, they belong to an age prior to James I. The investigation of other pieces of our oldest music, by the same standard, may be an agreeable amusement to the curious.

"From the genius of King James, his profound skill in the principles of music, and great performance on the harp, we may esteem

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him the inventor and reformer of the Scottish vocal music. Of his age (some of them very probably of his composition) may be reckoned the following simple, plain, and ancient melodies: *Jockie and Sandie —Waly waly up the bank—Ay waking Oh!—Be constant ay—Will ye go to the ewe-bughts, Marion?*

"From these, by an insensible gradation, we are led to what I conjecture may be called the second epoch of our songs, that is, from the beginning of the reign of King James IV. King James V. and to the end of that of Queen Mary, within which period may be reckoned the following songs: the old tragic ballads *Busk ye, busk ye, my bonny bonny bride*, and *Hero and Leander—Willie's rair and Willie's fair—Cromlet's Lilt—The flowers of the forest—Gilderoy—Below my boy— The Gaberlunzye Man—The bonnie Erle of Murray—Leeder Haughs in Yarrow—Absence will never alter me—Tak' your old cloak about ye*—and the old melody lately revived, called *Queen Mary's Lamentation*, which, I am well assured, belongs to and bears the signature of that age. In the preceding airs, besides a more varied melody, there is likewise an artful degree of modulation observable in several of them, in the introduction of the seventh key, as in *Waly waly—The flowers of the forest—Queen Mary's Lament—The bonny Erle of Murray*. This strain is peculiarly characteristic of the ancient Scottish songs, and has a fine pathetic effect, which must give pleasure to the most refined ear. As in the foregoing observation it is remarked by Tassoni, on the new-invented music of King James I. that it 'was plaintive and melancholy, and different from all other music;' it may, with probability, be conjectured, from James's skill and masterly performance on the stringed instruments, that this peculiar mode of modulation into the seventh of the key may have been first invented and introduced into our old music by that Prince.

"In the third æra, which comprehends the space of time from Queen Mary to the Restoration, may be classed the following songs: *Through the lang muir I followed my Willie—Pinky House—Etrick Banks— I'll never leave thee—The broom of Cowden-knows—Down the burn Davie—Auld Rob Morris—Where Helen lies—Fie on the wars— Thro' the wood, laddie—Fie let us a' to the wedding—Muirland Willie.*

"From these we are led to the last æra, that is, from the Restoration to the Union. Within this period, from their more regular measure and more modern air, we may almost, with certainty, pronounce the following fine songs to have been made:—*An' thou wert mine ain*

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thing—O dear minnie, what sal I do—The bush aboon Traquair—The last time I came o'er the moor—Mary Scot, the flower of Yarrow—The bonny boatman—Sae merry as we ha' been—My dearie an' thou die—She rose and let me in—My apron, dearie—Love is the cause of my mourning—Allan water—There's my thumb I'll ne'er beguile thee—The Highland laddie—Bonny Jean of Aberdeen—The lass of Patie's Mill—The yellow-hair'd laddie—John Hay's bonny lassie—Tweed-side—Lochaber.

"We are not, however, to imagine, that, from this last period, the genius of Scottish music had taken flight: this is not the case. Indeed the number of Scottish songs has of late not much increased; it nevertheless is true, that, since that last period, several fine songs have been made, which will stand the test of time. Amongst these are, *The birks of Invermay—The banks of Forth—Roslin Castle—The braes of Ballendine.* The two last were composed by Oswald, whose taste in the performance of the Scottish music was natural and pathetic.

"In thus classing the songs, as above, it is obvious, that no fixed or certain rules can be prescribed. Some of these old songs, it is true, ascertain of themselves the precise æra to which they belong; such as *The flowers of the forest*, composed on the fatal battle of Flowden, where the gallant James V. and the flower of the Scottish nobility and gentry fell:—*The Souters of Selkirk*, composed on the same occasion—*Gilderoy*, made on the death of a famous outlaw hanged by James V.—*Queen Mary's Lament—The bonny Erle of Murray*, slain by Huntlie in 1592. In general, however, in making those arrangements, besides the characters which I have mentioned, as I know of no other distinguishing marks for a fixed standard, the only rule I could follow was to select a few of the most undoubted ancient melodies, such as may be supposed to be the production of the simplest instrument, of the most limited scale, as the shepherd's reed; and thence to trace them gradually downward, to more varied, artful, and regular modulations, the compositions of more polished manners and times, and suitable to instruments of a more extended scale.

"If, in following this plan, I have been successful, it will afford entertainment to a musical genius, to trace the simple strains of our rude ancestors through different ages, from King James I. who truly may be stiled the Father of the Scottish songs, so distinguished from

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the music of every other country, progressively downwards, to modern times. This, to a musical genius, may afford the same amusement it has given to me, in considering the melodies thus selected and arranged, trying them by the signatures above pointed out, and adding others to the above number.

"I have hinted that our Scottish songs owe nothing to the church music of the cathedrals and abbeys before the Reformation; for although music made a considerable part of the ritual church service, yet from some of their books, which have escaped the rage of the Reformers, we find their music to have consisted entirely of harmonic compositions, of four, five, often of six, seven, and eight parts, all in strict counterpoint. Such were perfectly suitable to the solemnity of religious worship; and, when performed by a full choir of voices, accompanied by the organ, must undoubtedly have had a solemn and awful effect upon a mind disposed to devotion. The style of such composition is to calm the mind, and inspire devotion, suitable to the majesty of that Being to whom it is addressed.—Nothing, however, can be more opposite than such harmonic compositions to the genius of love songs, which consist in the simple melody of one single part.

"It is a common tradition, that, in ridicule of the cathedral service, several of their hymns were, by the wits among the reformed, burlesqued, and sung as profane ballads. Of this there is some remaining evidence. The well-known tunes of *John, come kiss me now—Kind Robin lo'es me*—and *John Anderson my jo*—are said to be of that number.

"At the establishment of the Reformation, one of the first pious works of the Reformed clergy was to translate into Scottish metre the Psalms of David, and to introduce them into the kirks to be sung to the old church-tunes. John Knox's book of psalms, called *The Common Tunes*, is still extant, and sung in the churches, and consists of four parts; a treble, tenor, counter-alt, and bass. The harmony of these tunes is learned and full, and proves them to be the work of very able masters in the counterpoint.

"In order, however, to enlarge the psalmody, the clergy soon after were at pains to translate into Scottish metre, several parts of Scripture, and some old Latin hymns, and other pieces. At the same time, as they had no objections to the old music, they made an effort to reclaim some of those tunes from the profane ballads into which they had been burlesqued, and sung by the vulgar."

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Mr. Smith, the Editor of the Scottish Minstrel, has availed himself of this dissertation to supply a great part of this preface, wherein he has given a judicious summary of the essay, with the remarks of other writers.

"Besides the songs familiar to every Caledonian (he says), many hitherto unpublished will be found in this collection, which, we doubt not, will be highly relished by those who prefer the simple 'breathings of nature' to the laboured combinations of art. Not a few of these wild flowers have been gathered from the peasantry of our country. Several of them, from their extreme simplicity, and the scale from which they are framed, must satisfy every one acquainted with the characteristics of Scottish music, that they are the compositions of minstrels of a remote age. Many of the Jacobite songs and airs were taken from the withered lips of *auld kimmers and carles, whase bluid yet warms at the remembrance of Prince Charlie.*

"According to the plan of this work, several airs have been arranged to the simple stanzas of olden time, in preference to the more polished verse of modern days; for this we need make no apology to him who feels that

'Each simple air his mother sung
Placed on her knee, when helpless young,
Still vibrates on his ear!'

But, besides our predilection for old rhymes, we fear our good taste will be called in question, for admitting so many lilts and rants into the collection; and some may even reckon them silly, and perhaps vulgar. We appeal, however, to all true Scottish hearts, if these ditties, with all their defects, have not a nameless charm, an undefinable attraction, associated, as they often are, with our earliest and fondest recollections, and

'Intwined with every tender tie,
Memorials dear of youth and infancy.'

"Some beautiful verses, from Leyden, Fergusson, Tannahill, Gall, the Ettrick Shepherd, &c. will be found in these volumes, which were never before united to music; and many of the best songs of Burns, and other well-known lyric poets, adorn their pages.

"It may appear extraordinary to some of the unqualified admirers of Burns, that we should exclude any of his standard songs from this collection. In some instances, this has arisen from accidental circumstances not worth explaining, and in others, from design; for

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though we deeply feel his beauties, and exult in him as a countryman, yet we have made it an invariable rule to prefer dulness to wit, if it bordered on profanity, and doggerel rhyme to the witchery of poesy, when the bard could not 'claim the palm for purity of song.' A wise philanthropist has said 'Let who will make the laws, but let me make the ballads.' Convinced of the force of this remark, and of the influence, good or evil, which the union of poetry and music must have, we have been most anxious to preserve our pages unsullied by any thing likely to offend against delicacy or decorum. As the hours of recreation are the most critical for morals, it is of the utmost importance that virtuous feelings be excited in the mind by those exercises of which that recreation consists. When disengaged from the active pursuits of business, and during the hours of relaxation and festivity, no higher virtues can be brought before our view than those of friendship, love, patriotism, hospitality and good humour; in no form can they be introduced more acceptably than in that of song; and they never appear more delightful, than when chanted to such artless and simple music as awakens the feelings and penetrates at once to the heart."

This we think is good taste, and what is better, it is sound in principle.

The method of arrangement Mr. Smith has pursued is as follows:—He gives the best words, and in some instances a second set to the same melody—the name of the author when known, and the old title of the air. The melody and a bass are printed upon a royal octavo page or plates, and thus the most comprehensive plan is adopted, consistently with neat and clear printing. The harmonies are generally full and sufficient. One hundred songs are contained in each volume.

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Melodies of various Nations, with Symphonies and Accompaniments; by Henry R. Bishop; the Words by Thomas Bayley, Esq. London. Goulding, D'Almaine, Potter, and Co.

This is one of the imitations to which MR. MOORE's genius and writings have given rise. The numbers of national airs by MR. M. are amongst the most beautiful and elegant specimens of the combined music and poetry of our time. MR. BAYLEY's, alas! are amongst the least poetical in point of versification, while there is scarcely an air that is worth preservation, and still more unfortunately, the best are rendered useless by the vapid or ridiculous turn of the words to which they are set. Thus the first, "*Hark from yonder holy pile,*" is the same to which MR. PLANCHE, in MR. SOLA's Spanish Melodies, has affixed the verses beginning "*Far, far o'er hill and dale,*" and it is spoiled by the poor common-place moral conceits of the versification—a monitory address to a "happy bride," and a "youth" at "the sacred altar." But it is useless to particularize these vapid nothings. We should not have noticed them but for their bearing the name of MR. BISHOP, a professor whose genius claims and enjoys the respect of his age. In this work he is sunk by the ponderous dullness of his associate. There is a heavy declension indeed from his last appearance, in the second volume of National Airs with MR. MOORE.

The Beauties of Rossini, Book 1, *containing the favourite Songs, Duets, &c. in the Opera of Il Barbiere di Seviglia, composed by Rossini.* London. Chappell and Co.

We do not know that much more appertains to our province respecting such a work as this, than barely to notice it, and to state generally that the selection is judiciously made. In opera scores there is necessarily so much that is uninteresting, as to deter the gene-

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ral collector both from the purchase and the perusal. The two capital points therefore, are, 1st. that the selection should be judiciously made; and, secondly, that the price does not approach so near the cost of the score as to tempt the purchase of the former rather than the latter, a difficulty which the expence of publication in England and on the Continent, where opera scores are usually printed, renders of some magnitude. The present number comprises of nine pieces, songs, duets, trios, and quintetts, and consists of seventy-seven rather closely printed pages—and we think it includes all or very near all which would wish to retain of *Il Barbiere di Seviglia.* Of the merit of this opera we have already spoken at large in our second volume.

This arrangement is by MR. MORTELLARI, a veteran in the school of the opera. ROSSINI abounds, as is well known, in passages of brilliant and difficult execution. MR. MORTELLARI has levelled this obstacle to the general reception of his work, by affording the more humble aspirant a chain of simpler notes in a separate and occasional staff, thus not only giving the beauties of ROSSINI, but "a ROSSINI made easy."

The Knight and the Lady, a Ballad, with an Accompaniment for the Piano Forte or Harp, by T. Latour.
The Parting, a Ballad, &c. by T. Latour.
Awake no more that Lay of Love and Gladness, a Ballad, by T. Latour.
All by Chappell and Co. London.

It does not often happen to us to lay our hands upon three ballads that deserve a niche to themselves in our review. Mr. Latour has earned a substantial reputation as an elegant writer for the piano forte, and in these, which are the first of his vocal compositions that have fallen under our notice, he has had regard to his established character. Throughout all his works a refined taste is distinguishable, and in none perhaps more than in these ballads. When he is lively, his vivacity is always graceful. It is not the boisterous flood of animal

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spirits, but a polished animation; when pathetic he does not sink into the wildest depths of sorrow, but there is the same chastened character. In a word, Mr. Latour writes like a man who has lived much in the civilized world, and *formed* his tastes upon the sympathies of regulated minds.

To apply these general observations upon the style of the composer to the ballads before us. *The Knight and the Lady* is one of the sportive class of trifles which, if archly given, never fail of their effect. But all such entail a delicate embarrassment. If the humour be in the least degree broad or coarse, it becomes an impeachment both as to manners and to mind. In this song the poet has stopped short of this dangerous line of demarcation, and the musician has given a light and playful character to this composition which affords scope for the point, yet is pleasing as to melody.

The second and third songs are in a strain of tender melancholy. They are both good, but we prefer "*The Parting*," which is excessively simple, and as sweet as simple. Upon the whole, none of the modern poets and musicians have approached so nearly to Mr. Moore and his Aides de Camp, as Mr. Planche, Mr. Sola, and Mr. Latour in their ballads.

A Selection of popular National Airs, with Symphonies and Accompaniments by Henry R. Bishop; the Words by Thomas Moore, Esq. (Third Number.) London. Power.

Mr. Moore has already written one hundred and fourteen songs* adapted to Irish Melodies—a volume of Sacred Songs—two volumes of National Airs—besides a multitude of songs and duets published singly, of which we have no distinct record—before this the Third Number of National Airs appeared. Mr. Moore has decidedly created a new style of Ballad-writing, the peculiarities and merits of which we have in our former volumes described and discussed at

* The words of the Irish Melodies have lately been published by Mr. Power in a neat pocket volume, with the advertisements and prefatory letter on Music, under the revision of the author himself.

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length. Such labours must be expected to have exhausted the thoughts, sentiments, and images of the most striking beauty, and to leave behind only those which are more far-sought. These would be produced, it would be computed, with more facility of versification and a richer polish;—they would too have exchanged the fire of youth for the mature tints and softer hues of the evening of the mind. But though the characteristics of this third volume in a good degree accord with the rules which generally govern the human understanding, there are stronger marks of exhaustion than we had hoped would have appeared in any production from such a hand. Mr. Moore's mannerism is more visible in these than in any of his former productions, because there is less vigour, less novelty, less beauty, in the thoughts and images. The same force is however occasionally perceptible in the versification; and the truth probably is, that the mind devoted too intensely towards the same objects needs repose.

We say all this, however, as comparing Mr. Moore with himself—his latest with his earliest works. Compared with others, there are the same pre-eminent qualifications. The first Number was distinguished by gems whose lustre is as steady as bright. Such, for instance, were—"*Hark! the vesper hymn is stealing*," "*All that's bright must fade.*" The second was marked by a nearer equality, and this is like the second. Mr. Moore is most indebted to Sicily, but we think the French and the Welch (Mwynen Gwynedd, the sweet melody of North Wales,) airs are the most affecting. We especially reserve, however, the Catalonian air set in three parts to the words, "*Peace to the slumberers*," as exhibiting the deepest feeling, the most originality, the highest genius. Upon the whole, there is a simplicity and elegance which need better acquaintance to be duly appreciated; and though we were certainly struck at the first with a feeling of their inferiority, we are not quite satisfied with the accuracy of that judgment—for at every repetition we find the strains sink deeper into our affections.

Amongst the most striking excellences of the number is the very tasteful and judicious application of the symphonies and accompaniments. We have always esteemed Mr. Bishop peculiarly happy in his first impulses as it were, in the short lively anticipations which a symphony announces. In this instance he has been very felicitous, for not only are the introductions airy or elegant or pathetic, as the

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sentiment requires, but they partake of the spirit of the melody, expand and improve it. Such a task is by no means easy, but Mr. Bishop has displayed great tact in seizing upon the inspiration and fine taste in the just limitation he has set upon his fancy.

It is only necessary for us in conclusion to cite examples to support what we have advanced. The first song we think gives proof of the stiffness, the exhaustion, and the mannerism—the second we bring in aid of our notion of softened and saddened impressions—and the last, of the peculiar strength of the poet.

When Love was a child, and went idling round
'Mong flowers the whole summer's day—
One morn in the valley a bow'r he found,
So sweet, it allur'd him to stay.

O'er head from the trees hung a garland fair,
A fountain ran darkly beneath—
'Twas Pleasure that hung the bright flowers up there,
Love knew it and jumped at the wreath.

But Love didn't know—and at his weak years,
What urchin was likely to know?
That Sorrow had made of her own salt tears,
That fountain which murmur'd below.

He caught at the wreath—but with too much haste,
As boys, when impatient, will do—
It fell in those waters of briny taste,
And the flowers were all wet through.

Yet this is the wreath he wears night and day,
And, though it all sunny appears
With pleasure's own lustre, each leaf, they say
Still tastes of the fountain of tears.

Oh days of youth and joy, long clouded,
Why thus for ever haunt my view?

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When in the grave your light lay shrouded,
Why did not memory die there too?
Vainly doth hope her strain now sing me,
Whisp'ring of joys that yet remain—
No, no, never more can this life bring me
One joy that equals youth's sweet pain.

Dim lies the way to death before me,
Cold winds of time blow round my brow—
Sunshine of youth that once fell o'er me,
Where is your warmth, your glory now?
'Tis not that then no pain could sting me—
'Tis not that now no joys remain—
Oh it is that life no more can bring me
One joy so sweet as that worst pain.

Peace to the slumberers, they lay on the battle plain,
With no shroud to cover them,
The dew and the summer rain
Are all that weep over them.

Vain was their bravery. The fall'n oak lies where it lay,
Across the wintry river,
But brave hearts once swept away,
Are gone, alas! for ever.

Woe to the Conqueror! Our limbs shall lie as cold as their's
Of whom his sword bereft us,
Ere we forget the deep arrears
Of vengeance they have left us!

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The Overture, Songs, Duetts, Glees, and Chorusses, in Shakspeare's Play of the Two Gentlemen of Verona, as performed at the Theatre Royal, Covent Garden; the Words selected entirely from Shakspeare's Plays, Poems, and Sonnets; the Music composed, with the exception of two Melodies, and the whole adapted and compressed from the Score, for the Voice and Piano Forte; by Henry R. Bishop, Composer and Director of the Music to the Theatre Royal, Covent Garden. London. Goulding, D'Almaine, Potter, and Co.

We have, in our late reviews of these substitutes for the regular opera of the English stage, as it has been long injuriously termed in this country, more than once remarked upon the pause and exhaustion of the public taste which they indicate. It should seem that though not yet decided to pronounce against the anomalous monster it has so long nourished, it yet requires something more substantial in the dialogue of the piece to sustain the musical parts. The musical world, it appears to us, has no reason to be dissatisfied with the direction towards the embellishment of Shakspeare's plays, which has thus been given to Mr. Bishop's genius. Something like a new and a better style of writing has been elicited from him. In aiming to produce a species of composition according with the age of the words, their simplicity and strength, he has blended much of the purity and character of the music of an earlier time with the beauty of modern melody, and upon the whole Mr. Bishop has never been so completely successful as in these productions. It is also highly honourable to that gentleman's fertility and talent to perceive that he matures, improves, and rises as he goes on, which we think cannot but be seen by the inspection of his music to *The Comedy of Errors*, *Twelfth Night*, and the subject of our present article. It may truly be averred that no composer for the theatre, since the days of Arne and Linley, has brought forward more original composition of equal excellence. If in our early review of Mr. Bishop's works we hesitated as to this point, his eminence must now, we are as clearly of opinion, stand undisputed; he at least ranges with Storace, and we are not quite satisfied to refuse

* Vol. 1, page 190.

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him the superiority, which there can be little doubt if life be spared him he will not fail to achieve, if he has not achieved it already. Take from STORACE the bulk of his transmutations from the Italian masters, and we are inclined to believe MR. BISHOP has really more original matter that is excellent and classical than STORACE. It is a very difficult point to settle, but, as far as our recollection of the immense mass of composition of both masters we went over in order to furnish the review of MR. BISHOP's works alluded to, serves, we should be induced now to award the preference to MR. BISHOP.

The overture is distinguished principally by its agreeable melodies; but from its being split into six parts, it has no character above a pleasant pasticcio.

The first vocal piece is a song, and is obviously restricted as to compass, and to a considerable degree of simplicity, by the voice (a boy's) for which it is written. Under these limitations, MR. BISHOP has produced a very sweet ballad. The same circumstances attend the duet which is next in the succession, and which is even better than the air. The musician will be reminded of "*My pretty Page*," in *Henri Quatre*, by its structure, though not by the passages. Of the two this is the most musical—the other has more archness.

"*Oh never say that I am false of heart*" is a bravura, and a bravura in a common style. At the end is a long cadenza upon the word "*All*"—an exercise for the voice, unmeaning in every other sense. This is in the lowest taste of the theatres.

Good Night is a portion of ARNE's beautiful air, "*If o'er the cruel tyrant Love*," harmonized for four voices, with a second part, by MR. BISHOP. We are not particularly struck with either. MR. GREATOREX has harmonized this song in a better manner; and we have heard it at the Vocal Concerts, yet without any extraordinary sensation. Here it suffers from mutilation.

"*When in disgrace with Fortune*" is a song of two parts; the first slow and pathetic—the second airy, and requiring some execution. The first part is expressive and graceful—the second is singular, from the circumstance of having something like the rythm of a polacca, without being one. The composer seems to have had ROSSINI in his ears, though not perhaps in his contemplation, when it was written. To this also a long cadence, with a flute obligato accompaniment, is appended. We do not like these things; they are "full of sound and fury, signifying nothing."

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"*To see his face*," a round for four male voices, follows. There is nothing in it to command particular attention.

"*Who is Sylvia*," is Mr. Bishop's own air, "*By the simplicity of Venus doves*," harmonized for a soprano, counter tenor, tenor and bass. One of the capital beauties attending this melody arises from its peculiar adaption to the words in *A Midsummer Nights dream*, to which it was first set. In its new place this beauty is lost, and much of its original brightness is thrown away. "*Pray Goody*" harmonized also, is put as a second part. Mr. Bishop in a note gives a sort of history of this air, which was "first introduced to an English public in the Pantomine of *Queen Mab*, and afterwards sung in *Midas*." It has been, Mr. B. adds, attributed to Rousseau, and although he knows of no satisfactory evidence to prove the fact, yet he decides it to be French. We should like to know why? For to us it appears to have "no character at all;" a reason which would, cæteris paribus, induce us to assign to it an English birth.

"*That time of year*" is a cavatina of a pensive rather than a decidedly plaintive character. The opening of the melody affords the real subject, out of which all the rest seems to emanate. It has therefore regularity, and the effect is very much heightened by alternate lugubrious strains of symphony for the clarinet, oboe, and flute. This a sweet song upon the whole, though not perhaps as affecting as its other qualities might seem to imply. The fact is, that pathetic songs must be deeply affecting to affect at all, beyond that soft tinge of melancholy which some minds assume from music, and which it is the most general property of sweet sounds to produce.

"*Now the hungry Lions roar*," a chorus nearly in plain counterpoint succeeds, and the last line of the stanza—

"Now it is the time of night,
That graves are gaping wide;
Every one lets forth his sprite,
In church-way path to glide"—

is set with much imagination and effect. The contrivance is to interrupt every syllable by an equal rest. This, with the reduction of the voices to piano and pianissimo, with the casual introduction of wailing brief passages of semitones for the clarinet and oboe, towards the climax, gives an imposing termination that agrees well with the poetry.

The duet, "*On a day*," the words of which are from "*Love's*

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labour lost" is one of the compositions that entitle MR. BISHOP to the place he now holds. He has now produced three of the same species, which have no fellows in our recollection of English music:—"*As it fell upon a day*," "*Orpheus*," and the one before us. They are also in a style as original as style can now be, they abound in elegant and expressive passages, and as a whole, both in melody and harmony they are far superior to any English modern duets. We have heard them all in succession, to endeavour to apportion their merits, which, though very nearly equal, may be classed thus—"*Orpheus*," "*As it fell upon a day*," and "*On a day*," rising in merit to the superior and the latest. We sometimes indulge a hope that our often-expressed regrets for the want of English duets may have had some influence in exciting the mind of the composer; but we must confess that this hope is much abated by the recollection, that to write for such singers as MISS STEPHENS, MISS TREE, and MISS HALLANDE, must have operated far more powerfully. No matter what the cause—the effect is certain; and MR. BISHOP deserves high commendation.

"*Should he upbraid*," the last and best song in the piece, is so nearly allied in sentiment and construction to "*Bid me discourse*," in *Twelfth Night*, that MR. BISHOP must submit to the imputation of having borrowed from himself; but he has made a very sweet and piquant song, though it certainly ranks below the *premier de son espece* above named.

"*How like a winter*," the finale, is a polacca, written as obviously under some impression made upon the memory by "*Di si felice innesto*," the finale of ROSSINI's *Il barbiere di Siviglia*. It is not wonderful that the works of so lively a writer, whose melodies now meet one at every turn and in every shape, should sink into the mind. But we do not consider MR. BISHOP's genius to be at all analogous to that of the Italian composer. MR. BISHOP, though imbued with much of the grace of the Italian school, has a more equal and steady feeling than the vivacious animal spirit ROSSINI shews in his melodies. Indeed ROSSINI has two distinct characters. He can be as truly pathetic—witness his duet in *La Gazza Ladra*, "*Ebben per mia memoria*"—as he is animated. MR. BISHOP rarely reaches either the heights or sinks into the depths which it is given to ROSSINI to explore—but his genius is more in accordance with the equability of English habits of thinking and English affections,

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informing them, however, with a grace that, as it is not absolutely foreign, is more certainly his own.

We cannot divest ourselves of the remembrance of the whole of the music Mr. Bishop has adapted to Shakspear's words, in going over this single play. We consider that the style of the whole has a solidity that reminds us of the earlier ages of composition; and thus, in this our time, there appertains to these productions an apparent originality which belongs to no other dramatic works of the day. We think Mr. Bishop has manifested in them all sound judgment, correct taste, as well as much modern elegance, in the duets especially, and in "*Bid me discourse*," neither of which has been excelled by any composition for the stage since the days of Arne.

Gluck's favorite Air, "Che faro senza Euridice," in the Opera of Orfeo, adapted as a Rondo, with an Introduction for the Piano Forte; by J. B. Cramer. London. By the Royal Harmonic Institution.

Hibernian Impromptu, in which are introduced two favorite Airs, adapted as a Divertimento for the Piano Forte; by J. B. Cramer. London. (For the adapter and proprietor), by the Royal Harmonic Institution.

Mr. Cramer's original composition is always marked by a depth of feeling inclining to melancholy, that constitutes the characteristic of his peculiar manner. In the expression of this feeling, he employs the gracefulness which as far as our observation has gone, we have constantly observed to accompany the actions of persons of this natural temperament. This tone of thinking and of writing is so generally superior, that for this reason were there no other, Mr. Cramer should trust himself as much as possible to his own genius. For though he possesses in a high degree the art of heightening, by his own elegance, such airs or themes as he may select for the subject of his musical transmutations, yet we always perceive his proper pre-eminence in the introduction or such entire parts as he thinks

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it right to append to his variations or commentaries. In the first of these two pieces there is abundant proof of these opinions. It opens with an introduction, which is every note of it full of this intense feeling most gracefully expressed. The first few passages are striking in this respect; then one strain of the subject is introduced, when the composer again resumes his own thoughts, and concludes this brief communication of the feeling under which the work is begun with a cadence that awakens the recollection of tender complaint dying away in the softest murmurs.

The rondo then commences with the subject. This air of GLUCK's is well known, and has often appeared in an English dress. It is simple and sweet. MR. CRAMER has treated it sometimes as he were writing variations—sometimes as a theme upon which he expatiates partially as a whole.—This gives diversity, and the informing spirit of his elegance is every where. The passage that strikes us as most novel is the cadence on the second staff of page 6—the conclusion also is well wrought. If then there is not sufficient dignity or importance to place this amongst the first of the composer's works, we have to say it pretends to none such; but it shines amongst the stellæ minores, and we see in it those touches which we find no where else but in the writings of MR. CRAMER.

The Hibernian Impromptu is by no means so happy. The title should imply something analogous to the spirit of a quick and lively sally—as excellent as unpremeditated—the innocuous flash of summer lightning that coruscates, excites a momentary surprise, and a pleasure not less stimulant. MR. CRAMER's impromptu does not appear to us to have any of these properties, and therefore the jest perhaps lies in the mauvaise plaisanterie of the title. When the English say it is an Irish way of doing this or that, they generally mean to convey some contrariety, and though we cannot suspect MR. CRAMER of paying such an Irish compliment in his dedication of his Hibernian Impromptu to MR. MOORE, the execution unfortunately may entail this interpretation upon his work. The first air chosen is one to which the poet has set one of his wittiest but most indecent songs. To make such a selection is good neither in morality nor in taste—and we can imagine MR. CRAMER would feel an awkward embarrassment, if requested by one of his female pupils in exalted life, to repeat or procure for her the words of the song. This is a possible incident, and one, which if it had occurred to MR. C.

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would have forbidden such a choice. But besides these general objections there is scarce a trait of his feeling or genius in the entire piece.

John Anderson my Jo! Scotch Air, with Variations for the Harp, composed by T. P. Chipp, Professor of the Harp at the Theatre Royal, Covent Garden. London. Power.

The last Rose of Summer, with Variations for the Harp, composed by T. P. Chipp. London. Power.

O softly sleep, arranged for the Harp by F. Dizi. London. Power.

Fantasia, with Variations for the Harp, on the Scotch Air of Roy's Wife of Aldivalloch; composed by N. C. Bochsa. London. Chappell and Co.

We have sometimes entertained a disposition to collect materials for a system of musical statistics, and the desire is renewed once or twice in a season at least, that is, when Ministers produce their budget, and when Opposition bring forward their annual motion on the state of the nation. When the MARQUIS OF LONDONDERRY assumes the prosperity of the country from the increase of population, we feel inclined to draw an omen equally favourable to our art, from the abundance of piano-fortes. We parallel his inferences from the productiveness of revenue by the rapid introduction of harps, pedal and dital—the lowness of prices, by the multiplication of professors, and the agricultural distresses which the Noble Lord attributes to abundance, appear to us to be typified by the prolific powers of the Royal Harmonic Institution, and the superfructification of the half-price music shops—to which, with the same shew of reason which his Lordship employs when he derives general prosperity from decline of prices, we attribute the much more general diffusion of musical power and ability to these very fountains of competition and reduction. We therefore pray some of our politico-musico-œconomistical readers to assist and support our Administration with all the information they can collect in regard to these several analogies in their various bearings, that when we next meet the Parlia-

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ment of Science we may be enabled to help out our theory as my LORD LIVERPOOL did his the other day, by the evidence of correspondents from abroad and of intelligent travellers at home.

But previous to the establishment of this much desiderated system, the multiplication of harp music certainly proves the expansion and opulence of the musical classes. Those attributes of grace and supremacy which so peculiarly adapt this instrument to beauty of person and elegance of manner in the performer, and which demand also a certain degree of affluence to enable the possessor to support the continually recurring expence, have proved its strongest recommendations to the world of fashion and of taste, and a corresponding augmentation of music for the harp sufficiently marks its influence and the extension of its circle.

The publications at the head of our article are directed to the purposes of art in several separate gradations. The first of MR. CHIPP's (dedicated to *Master* JOHN RUSH—how low is this rage of dedication to descend?) is an easy and pretty lesson for those in a not very advanced stage of pupillage. The variations are in the common forms, but melodious and pleasing. *The last Rose of Summer* is better in every sense. Indeed the theme is in itself so sweet that it cannot fail to convey a great portion of its own beauty, wherever it is mingled with the paraphrase; and though it has the common fault of most variations, being cast into set forms that are wore very thread-bare, yet it is attractive.

MR. DIZI's *O softly sleep* aims at, and not without attaining some elevation of sentiment. It is at once pretty and impressive, and some of the parts have the merit of ingenious construction.

The Fantasia is of a very high order. It bespeaks not only the extraordinary fertility of the composer's mind, but his unlimited command of hand. MR. BOCHSA, from the moment he touches the harp, uses it as if it were the instrument of his inspiration, and strikes it with the fine phrenzy of the last of the bards. You cannot look at his compositions without perceiving at a glance such an effect. The consequence is, the production of passages as diversified as powerful. When he stoops to the employment of common forms, they seldom do more than announce themselves before they are changed, as some more novel and elegant phrase is interspersed. In the fantasia will be found all these marks of distinction, and above all, melody and gracefulness.

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Anthem—I was glad; composed by command of the King, and performed as part of the august ceremonial of his Majesty's Royal Coronation, which was celebrated in Westminster Abbey, July 19, 1821; *by Thomas Attwood, composer to his Majesty's Chapels Royal.* London. For the Author, by the Royal Harmonic Institution.

Music, sacred as well as secular, from the earliest periods, since the discovery of its influence over the human mind and the application of its powers to this its grand purpose upon a general scale, has formed a part of that imposing ceremony which has been termed

" The high imperial type of this earth's glory,"

the coronation of a King. Mr. Taylor, in his "*Glory of Regality*," speaking of the antiquity of the rituals, says, " there are two general authorities which are appealed to in all inquiries upon the subject. Of these the first, as being the most antient, is that contained in the *Ordo Romanus antiquus de divinis Catholicæ Ecclesiæ officiis*. This interesting and most venerable document is supposed to have been composed about the year 800, when a more perfect service of the church, *together with the Gregorian chant*, was introduced into the Western kingdoms of Europe." Thus it should seem that the first formulary was coeval with the earliest reformation of the music of the Roman Catholic church.

From the synoptical tables in Mr. Taylor's book, " containing the order of the prayers and anthems in two of the antient and two of the modern rituals," it appears that six several anthems were performed at the coronation of Richard II. and at that of Henry VII. no less than seven. Six also were sung at the coronation of Charles II. and seven at that of James II. but in three of these four instances, a Queen as well as the King was crowned, and a great part of the musical service took place during the portion of the ceremony of her Majesty's investiture with the insignia of her elevation. Respecting *our art*, as thus employed, Mr. Taylor has the following passage :—

" With regard to the modern service appropriated to this august ceremony, there is one particular which I cannot pass without at

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least a cursory notice. The immortal compositions of HANDEL have formed an æra in the history of our subject, as well as in that of musical science. His celebrated anthems were produced for the coronation of George II. in the year 1727—they are the following:

"Let thy hand be strengthened."

"Zadoc the Priest."

"The King shall rejoice."

"My heart is enditing."

HANDEL, however, is not the only great musician whose pen has been employed on such occasions. For the coronation of James II. PURCELL composed, "I was glad," and "My heart is enditing." DR. BLOW, "Behold, O Lord," and "God spake sometimes." DR. CHILD,* the "Te Deum; HENRY LAWES, "Zadoc the priest," and TURNER, "The King shall rejoice."

In the Cathedral Magazine there is an anthem, "Behold, O Lord," by RAYLTON, and "O Lord, grant the King," by DR. CROFT, may be found in the *Musica Sacra*."

At the coronation of George IV. MR. ATTWOOD's Anthem was performed in the early part of the ceremony—immediately on his Majesty's taking his seat in Westminster Abbey, after his entrance, and the few minutes passed in private devotion. MR. ATTWOOD adopted the words from Psalm CXXII. according with the authority of ASHMOLE and SANDFORD.

It is indeed refreshing in these days to meet with an original composition, and that too, *in score*. We repeat, that it is refreshing for "weary wretches," like ourselves, to fall on such a work in times when we hardly hope to hear of any thing but variations, adaptations, and hashings up of every description, which are poured out upon us, in all the fertility of mechanical dulness, till even the task of looking at title pages becomes laborious and distressing. When is such a state of things to come to an end? When will our countrymen learn, that there are some among them who should disdain always to write for the shops? And when will they be brought to depend on the resources of their own minds, and feel themselves above the pitiful necessity of constantly borrowing from the genius and invention of their predecessors?

* The three last-named, together with DR. STAGGINS, were among the basses who sung in the performance. DR. BLOW, as organist to the King, had five yards of scarlet cloth for his mantle.—*Sandford.*

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If we have hitherto refrained from visiting this practice with all the reprobation which it so justly merits, our moderation may be attributed, first—to that large portion of the milk of human kindness which we are well known to possess—and secondly, from the hope most people are given to entertain, that "times may mend." Late events seem to justify these, our pleasing expectations, and we trust that CLEMENTI's Op. 46, and CRAMER's fine Sonata Op. 63,* are the indications of a new and better era, which is about to open on us.

Should we be disappointed, notice is hereby given that the public is fairly tired out with the system of petty larceny which has so long prevailed in music; and that, henceforth, all incorrigible offenders will be brought to the bar of critical justice, where the plea of *poverty*, which has been so often urged in their defence, will not again be admitted.

MR. ATTWOOD's anthem is, in truth, a Royal production. It was composed for the ROYAL ceremony of the Coronation. It is inscribed by the Author, in a well written address, to his ROYAL Master and Patron; and to complete the whole, it is printed at the ROYAL Harmonic Institution.

The words of this composition are selected from the Psalms: "I was glad when they said unto me," &c. &c. and, in the introductory symphony, the author has most ingeniously interwoven the popular air of "God save the King." None can admire this fine air more than ourselves, and few, we would hope, more cordially adopt the excellent and loyal sentiments which it is made to convey —nevertheless we are inclined to applaud the art which our author has displayed on this occasion, rather than his taste and judgment.

We have frequently entered our protest against the introduction of any music into the service of the church which may awaken associations which have the least tendency to disturb the calm and devout frame of mind which all should possess who assemble for the solemn purpose of public devotion. Now it cannot be denied that the "National Anthem" has often been used as the mere watch-word of a political party, and has proved the signal for scenes of furious contention, which it rather ought to have allayed. But independently of this consideration, we think that on an occasion so imposing and interesting as the Coronation, the hacknied purposes to which this

* This noble composition reached us too late to be included in this Review.

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air is applied should have precluded it. Ballad singers bawl it forth at the corner of every street, and babies scream it in our nurseries. At "the West end" it is warbled by MADAME CATALANI in the Opera House, while "at the East" it is chorussed by SIR WILLIAM CURTIS in the London Tavern. Add to all this, gentle reader, that it is ground upon the agonized ear by hand organs and hurdy-gurdies, scraped upon fiddles, blown into German flutes and Pan's pipes, and you will not be inclined to accuse us of disloyalty when we hint that MR. ATTWOOD would have satisfied us better if he had been more original and less courtly in this introduction.

The opening subject of the anthem is easy and familiar, and is worked in an agreeable manner.

At page 8 our author exhibits a progression which has been employed by every writer, from CORELLI to our own time; and, from its excellence, and from the symmetrical arrangement of the parts which it admits, we presume that all writers will employ it to the end of time.

The passage, "*O pray for the peace of Jerusalem,*" is very pleasing; and the accompaniment has an excellent effect, especially the pizzicato bass.

At page 13 the theme rises very masterly in Rosalia. It is seldom that this harmonical device has pleased us so much as it pleases us in the present instance. The first subject is resumed at page 14, to the words "*they shall prosper that love thee,*" and is continued to the end of page 16, where, to the words "*peace be within thy walls,*" *&c.* we find what appears to us the most graceful and expressive passage in the whole composition. There is a transition, at page 19, from G to E flat, which we confess is rather too abrupt, and too much alla Tedesca for our ears. These lofty flights should be confined to the theatre, which is their proper sphere; and though we are aware that Mr. A. may bring examples still more striking in support of his practice, we devoutly wish that English ecclesiastical music may never become infected by them, for they are remote from our habits and repulsive to our taste.

The original words are again introduced at page 21, and the subject, which at the commencement of the anthem was delivered by all the voices in unisons and octaves, is there confined to the bass, the upper parts being in harmony. This disposition is excellent, and proves our author's great knowledge of effect.

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At page 23 begins the doxology, "*Glory be to the Father*," *&c.* and we are free to confess that we are less pleased with this portion of Mr. A.'s work than we are with any of the preceding. Instead of writing this sublime hymn with that noble and impressive simplicity which it requires, he has set himself to work, and has framed a conclusion evidently in imitation of HAYDN, or, if you please, of ROSSINI! Truly the modern Germans will ruin all that is noble and sublime in an art which their forefathers have contributed to raise so highly. And in the present instance we have an Englishman of taste and talent, who has so far caught the infection under which our Continental neighbours labour, that he has thought it incumbent on him to introduce to us all sorts of remote combinations and modulation, before he concludes a passage which should only be remarkable for its touching simplicity!

We must not conclude these observations on MR. A.'s Anthem, without paying to him the humble tribute of our applause, for the masterly manner in which the accompaniments are written throughout.

We have frequently heard, from persons of undoubted authority, that he has a profound knowledge of orchestral effects, and we now have a proof of the fact before us. In particular we admire the use which he has made of the wind instruments. His admirable disposition of them is, indeed, worthy a pupil of MOZART.

On the whole, then, we consider that MR. A.'s justly acquired reputation will receive considerable addition from his Coronation Anthem. It would be unjust to compare it with many other productions, the fruits of greater labour, and of loftier conceptions; but we receive it thankfully. And if it is with any feeling of regret, our regret arises from this circumstance—that MR. A. should write so little, at a time when there are so many who should not write at all.

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Brutus; a Song, with an Accompaniment for the Piano Forte; the words by W. Smyth, Esq. M.A. of St. Peter's-college, Cambridge; composed by William Beale. London. For the Author.

This is worthy to be called a classical song. If it does not figure among the public music of the metropolis—if it wants the requisites to popularity, it possesses what will scarcely fail to recommend it to persons of sound taste—purity—strength—natural expression and extreme simplicity, together with a dignity that accords well with the subject. We really rejoice in meeting with such a composition.

The subject is the adjuration of Brutus to Virtue, and the poetry is as strictly chastened as poetry can be. Mr. Beale has set it so as to bring it within the compass either of a barytone or tenor. It opens with a slightly declamatory passage, and glides into sustained yet speaking notes, supported by an arpeggio accompaniment barely sufficient to announce the harmony and to sustain the voice, which is thus left to its full range of expression. The second movement is an andante of a few simple notes, but extremely chaste, yet flowing and expressive. This passage, in point of style, reminds us of the closing air in Mr. Horsley's *Tempest*, and indeed of his general manner in such strains—" majestic, smooth, and strong." In the last two pages are two changes, a maestoso and an allegro, which give a bolder character and a nobler close to the song. Yet this last is nevertheless cantabile and still finely characteristic.

Brutus, as we have said, is not a song for the million, and so we suppose the music-shops thought by there being no publisher's name attached; but it is a composition to strike the classical mind, and to charm and sooth the soul indeed into the sense of what is pure and noble in musical expression. The man who could write such a cantata will be well content that his work should lack the noisy applauses of the multitude, if he enjoys, as we think he must enjoy, the conviction of that finer sense of his merits with which true taste will entertain this chaste production.

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My Pretty Page look out afar. Arranged as a Divertisement for the Piano Forte, by G. Kiallmark. London. Goulding and Co.

Charlie is my Darling, A favourite Scotch Air, with an Introduction and Rondo, by M. C. Mortellari. London. Falkner.

First Fantasia, on the favourite air, "Ah can I e'er forget thee love," for the Piano Forte, by Charles Smith. London. Goulding and Co.

Two favourite Irish Airs, arranged for the Piano Forte, by A. Meves. London. Chappell and Co.

Introduction and Polonoise, for the Piano Forte, by G. Perry. London. Mayhew and Co.

The universality of piano forte playing is so complete that it has been said somewhere or other "England is one musical instrument." Certain it is that you cannot pass a house in London without hearing musical sounds from harp, fiddle, piano forte, or flute. The demand for compositions thus excited is extraordinary, as the piles by which we are surrounded, and through which, gentle reader, we congratulate you upon not having to wade with us—but too palpably to our own senses of hearing and seeing at least demonstrate. But if we may judge of the nature of the demand by the nature of the supply, easy and brilliant lessons upon popular themes, or adaptations and variations, are most in request. Such productions, as they accord with mediocrity of acquirement and with the general pleasure which attaches to light and striking melodies sustained by glittering accompaniments, should seem to be well suited to such a degree of acquirement in art as may be naturally supposed to be attainable with common talents and common assiduity. Hence the apparently insatiable appetite for such things is borne out by the reason of the case.

The operas of Rossini and Bishop have lately afforded a vast field for the powers of arrangers—composers they ought not to be called. Of the immense quantity of music we have occasion to examine, by far the greatest part consists of a song or duet thus selected and made out with only a few bars, containing an easy common-place passage or two of some execution, connecting different parts of the melody, and these are the only original phrases in the piece. The lively

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airs of ROSSINI are particularly adapted to the display of such powers as we attribute to the general run of players—they also combine with this property the indispensable charm of melody; and however contemptible they really are (as piano forte lessons), their glitter and brilliancy is calculated to affect, and they do affect a mixed audience. Such publications, though not entitled to high praise, are not however to be wholly disdained; they are indeed become too frequent, since while they almost preclude the exercise of original talent, they lead to nothing beyond mere amusement, tending little, if at all, to the advancement of real science.

The first piece on our list exactly coincides with the popular description. It however has the merit of an original introduction. BISHOP'S favourite duet in *Henri Quatre* is the subject, with but few additions; they are judicious, and to those who are unable to perform the subject in its original form, the piece will be acceptable.

Charlie is my darling has just been brought into more immediate notice by the singing of MISS STEPHENS. MR. MORTELLARI'S introduction is elegant and the theme is very sweetly treated. The cadenzas appended are more Italian than English in character, but this, bating the breach of unity, is scarcely to be called a defect.

Mr. Smith's Fantasia has greater claim to the title of an original composition than either of the preceding. The introduction is in an animated style. The subject is not of a kind strongly to impress the mind of the hearer. The composer in the construction of his piece has therefore trusted rather to his own imagination than to the effect of his theme. In the 6th and 7th pages the left hand is well employed, while the right proceeds in arpeggios. The concluding presto movement is brilliant, and on the whole the fantasia is a very light, agreeable lesson.

The productions of MR. MEVES are usually melodious and graceful; and this, though a trifle, is an elegant trifle. In his adaptation and treatment of the "*Young May Moon*" he has to our ears lost the character associated with it by MR. MOORE'S words. This lapse occasioned us some disappointment; but it is the less to be regretted as the lesson, from its great ease and simplicity of construction, is only adapted to young performers.

The last on our list is the production of a provincial professor, whom we have elsewhere mentioned as a man of genius and of immense industry. We are happy to add another tribute of praise to

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those he has already earned. His polonoise is inferior to none of the above-mentioned lessons. It is gay and animated without being difficult, and has the additional merit of being throughout an original production.

Douze Etudes pour le Piano Forte, par Louis Berger, de Berlin.
London. Clementi and Co.

The public is already in possession of the finest exercises for the piano forte, in the Gradus and Appendix of Mr. Clementi and the Studios of Messrs. Cramer and Kalkbrenner. The publication before us might therefore appear superfluous.—Such however is not the fact. The above-mentioned works are expensive, and consequently beyond the reach of many who desire to acquire the facility of execution they bestow, while Mr. Berger's Etudes from their cheapness seem to have been intended to supply this vacuum between nothing and too much elaboration, when the demands of the million of players are considered. Exercises are very much confined to the peculiar style of the masters by whom they are composed; still they form the hand for the execution of passages common to every writer. An exercise on octaves, arpeggios, &c. must facilitate the performance of such combinations wherever they are found. The great masters of the present day are particularly celebrated for a much wider stretch of hand than was usual some years since. The works of Kalkbrenner and Moscheles contain many examples of their powers in this particular. Any exercise which bestows and confirms this quality will therefore be beneficial and give additional strength when the player applies them to the compositions of modern authors. A perfect knowledge of the 24 scales is absolutely indispensable to a piano-forte player, and when they are acquired with the regular and just fingering, few ascending or descending passages of single notes can be found that will present any difficulties. The next step is to bestow a perfect equality of strength on all the fingers of both hands. The third and fourth fingers are generally the feeblest, and in many persons the latter is

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particularly short, which defect adds considerably to weakness. This is only to be overcome by the practice of such exercises as Mr. Kalkbrenner's Studios, 3 and 4, which are admirably calculated to strengthen the third and little fingers of the right hand. M. Berger has attended also to this point more especially in Nos. 2 and 7. This premised, we may now proceed to the particular intention and construction of the exercises in general. The first is in C, and consists of arpeggios in triplets for the right hand, extending in compass to a tenth. This exercise tends to stretch the hand and to equalize the power of the fingers. The left hand proceeds in octaves, double notes, &c. which demand to be strongly marked, thus rendering the two hands independent of each other in their expression. This latter point appears a particular object throughout the work.

No. 2, in G minor, is equally divided between the hands in octaves, and the intervals contained in an eighth; the third and little fingers will gain strength by the practice of this exercise.

No. 3, in C minor, consists of an octave, followed by the repetition of the seventh and eighth, in triplets for the left hand, while the right proceeds in octaves and chords. It is well calculated to strengthen the left hand.

No. 4, in D major, is in four parts, and will confer great equality on the fingers of both hands, and tend to render them independent.

No. 5, in C sharp, is intended to stretch the left hand, embracing intervals from an eighth to a sixteenth, the right hand proceeding in chords.

No. 6, in C minor, has a running bass for the left hand, giving strength and equality.

No. 7, in C major, is principally calculated to strengthen the weak fingers of both hands.

No. 8, in B flat minor, has the same end in view, the form of the exercise being different. The little and third fingers take the subject, the others play an accompaniment.

No. 9, in G major, and minor is an excercise for the left hand only. We never recollect to have seen any thing of this kind before. It is indeed an admirable study, calculated to confer great power and freedom on the left hand.

No. 10 in B♭, 11 in G minor, and 12 in D minor, will give general facility of execution.

Thus it will be seen that the mechanical part of the art cannot fail

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to be greatly improved, and facilitated by this work. Nor has expression been neglected; great attention has been paid to this point as far as directions to the pupil by the various signs, are concerned. We do not think that exercises are the best modes of conveying instruction in this branch of the art; they are, or ought to be, confined to one form and one object, and however they are capable of alteration of tone, they are generally devoid of sentiment. The work under review is more especially so than those of our former great masters. Its capital defect is, that sufficient attention has not been given to the fingering, one of the most essential parts. Many very doubtful cases are left to the judgment of the pupil, who by his adoption of this book, *de facto* as it were—from the mere circumstance of recurring to exercises, proves himself incapable of supplying this want. Mr. Berger has probably trusted to the master, but it would have been more judicious to have inserted his own method, and left nothing to chance. With this exception we consider his Etudes as a valuable addition to this peculiar department of the art.

The Royal Psalmist, or Sacred Melodies, consisting of an entirely new and elegant Versification of the Psalms of David, adapted to Music and arranged for the Piano Forte, Organ, &c. and particularly calculated for the devotional Exercise of the Family Circle on Sunday Evenings. Composed, selected and arranged by J. Watson, Professor of Music and Organist of South Lambeth Chapel. London. Pinnock.

The attention of publishers has lately been turned more strongly than heretofore towards the introduction of a species of adaptation which, if not absolutely novel, has never been so frequent as at the present day—namely, towards the combination of really fine music with devotional poetry. Hitherto such selections have been so injudiciously made as to render these efforts amenable to the direct and obvious censure of introducing the most light, trivial, and even vulgar associations, with that frame of mind which ought to be filled

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with "holy desires and good counsels" alone. But upon this most important topic our opinions have been already very largely given in several articles on publications purporting to be for devotional purposes. Little of general remark remains to be superadded.

It should seem, however, that with an increasing population, with increasing acquirements in art, and with the immense efforts made in this our age to propagate the Christian religion in various forms, a new demand for music of a religious kind has sprung up. While the multiplication of particular sectaries entirely excludes any compositions "above the pitch of a Tabernacle hymn" from their wishes or their uses, there are other denominations, and principally perhaps that division of the Church of England now distinguished as Evangelical, who have not suffered their ideas of devotion wholly to obliterate the love of the fine arts, and who therefore, while they reject public music as too indiscriminate and too lax for their austere principles, require a *tertium quid*, an admixture that shall unite the two properties—pious poetry and good music. Such we presume to be the nature of the demand that has elicited works like the one before us, or rather those which have aspired to the attainment of the same objects—because but for such distinctions we do not perceive why the same music in its original shape should not be alike acceptable as in its new form. Why for instance should not HANDEL's *What though I trace*, or HAYDN's *Now vanish before the holy beams*, (two of the earliest of these selections) be as excellent in their pristine as in their present shape? The Editor in his preface has indeed supplied us with one argument which is certainly in some measure valid. It is, that such beauties as he has selected are often involved and lost in the voluminous scores from which they are extracted, and are therefore inaccessible to the million of purchasers or amateurs. This might be sufficient, were not the principal parts almost always to be had separately. Perhaps then a better reason may be drawn from such an exercise of the judgment as one only can use who has enjoyed leisure and opportunity to acquaint himself with the mines where these treasures lie in comparative obscurity. The unlearned and pious amateur may thus be spared the trouble of a long and tedious search, and be directed at once to what he wishes to know and to enjoy, and this too in conjunction with words that do not lead him from the grand pursuit and end of his life.

To the merit then of the work before us. In all that regards ele-

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gance, Mr. Watson's book has large claims. The engraved title is singularly handsome, and the portraits of the Bishops, with small views of the Cathedrals at the foot, are in very good style, while the printing of the music is full and distinct.

The selections are from Handel, Haydn, Grazioli, Mozart, Viotti, Pleyel, Borghi, &c. and nothing either light or vulgar is introduced. The airs we have already mentioned are the two first in the first Number, which includes also an original composition of the Editor's and a considerable portion of Mozart's first Mass. The Psalms are taken in succession, and the general object is prefixed. The subjoined extract will afford our readers the means of judging as to the degree of merit with which this part of the plan is executed, and which we however consider might have been much better done. In too many the leading sentiment alone is preserved, while the majestic imagery is lost in the greater portion of them. We quote the 8th Psalm as an example of this loose departure from the beauty and strength of the original; but first hear the apology the Editor feels it necessary to make, for though it does not apply to our objection, we yet think it only fair to give him every advantage.

"A few words may not be irrelevant by way of explaining the plan on which the poetry has been constructed, in order to account for the irregularity of the metre, which in some instances has been unavoidable. In selecting and arranging the music from the composition of the best masters, those passages which seemed best adapted to express the feelings of the sacred writer have been taken, and the words have necessarily been written in a measure to correspond with them; thus while music is made the means of giving force and expression to the words, the poetry has often been made subservient to the music. To have given the beauties of the most eminent composers would have been impossible, without submitting to such an arrangement; and it is hoped that though a poetical ear may discover that a sacrifice has thus been sometimes made, yet that the advantage of having by this means preserved some of the most delightful music, will far more than compensate for the deficiency.

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PSALM I.

How truly blest are those that shun
  Advice by sinners giv'n;
And who with pious fervour run,
  In paths that lead to heav'n;
And make God's law their chief delight—
  Their guide by day and night.

Like trees that thrive by rivers near,
  Whose leaves are fresh and green;
Whose fruit in season does appear
  To grace th' autumnal scene;
Shall those be found who love the Lord,
  And keep his sacred word.

But like the chaff which every wind
  Spreads wide o'er earth and sea,
Shall harden'd sinners surely find
  Themselves where'er they flee.

But righteous men the Lord approves;
  Their footsteps he'll attend;
He'll guide them in the way he loves,
  And prove their constant friend.

PSALM VIII.

Praise the Lord! come bow before him!
  Praise him all ye radiant spheres!
Heaven, and earth, and sea adore him,
  For with glory he appears!

Boundless wisdom, grace, and power,
  Shine in all his works above!
Yet he deigns on man to shower
  All the blessings of his love.

Every orb on high resplendent,
  Owes to Him its glorious light;
Nought that lives is independent
  Of his wondrous pow'r and might!

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Praise the Lord! ye saints most holy!
Praise him in his courts above:
Praise his name ye meek and lowly—
Sing the wonders of his love!

The second Number contains the exquisite terzetto, "*Most beautiful appear*," from *The Creation*, wrought also into a quartett—a trio from BORGHI and a quartett from HAYDN—HANDEL'S *Pious orgies*—GRAUN'S sublime duet *Te ego quæsumus*, and another quartett from HUMMELL. This enumeration will shew that the selection is in good taste—indeed we think the work is very excellent, and the only part susceptible of much emendation is the versification. In the future Numbers we hope the original text will be studied with greater care, and the poetical beauties of the Psalmist, certainly amongst the most sublime of all poetry, be translated in a more perfect shape than in the two first specimens of a production which has many claims to a wide reception and a long existence.

Wer'e a noddin at our House at Hame," *the popular Ballad sung by Miss Stephens with unbounded applause at the Theatre-Royal, Covent-Garden, in the favorite Opera called Montrose, or the Children of the Mist*, COMPOSED *by W. Hawes.* This Ballad is property. *London. Published for the* EDITOR *by the Royal Harmonic Institution. Where may be had the following Scottish Airs, newly arranged by Mr. Hawes.* The whole of which are property. *No.* 1, "*John Anderson my Jo.*" 2. "*The Land o'the leal.*" 3. "*O Bothwell Banks.*" 4. "*Logie O Buchan.*" 5. "*Charlie is my darling.*" 6. "*O this Love this Love.*" 7. "*O Saw ye my Father.*" 8. "*Tak your auld Cloak about ye.*" 9. "*He's dear dear ta me.*" 10. "*O Kenmure's on and awa Willie.*" 12. "*O for ane and twenty Tam.*"

We have selected this article and copied the whole of its long title in consequence of the importance to the trade, of the question it involves. Mr. HAWES, a professor and composer, well known, but not

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more known than respected, takes a Scotch air, publishes it with slight alterations, prints *composed* by W. Hawes in the title, and sets his claim upon it as property !!

Mr. Hawes's appropriation, if it can be sustained, goes at once to enable a modern adaptor to lay his hand upon any or all of the antient melodies, and by the insertion of half a dozen notes, to claim them as his absolute property, to the exclusion of all others. This appears to us to be a monstrous doctrine indeed. If it can be sustained, here are already twelve old and popular Scotch songs clutched at one fell swoop. Any half dozen professors acting in concert may, by a month's industry, easily possess themselves of all the extinct copyrights known or valued.

We have taken some pains, needless perhaps, since the general way in which Mr. Hawes assumes his rights in other songs precludes the necessity of such evidence, but we have taken some pains to investigate the progress of this ballad to its present shape. For it is the popularity which has been gained for it by Miss Stephens's singing that has probably made the assertion of such a claim worth supporting. We have before us a copy, published more than twenty years ago in London, by Birchall. This is without symphonies, but with a second part as a duet, to these words:

1st Voice.—The cats love milk,
2d The dogs love brue,
1st Lads love lasses and the lasses love lads too.

This comes the nearest to Mr. Hawes's ballad, and certainly appears to be the air from which his is taken, but still it differs in the latter movement.

In Johnson's Scots' Museum, vol. 6, printed in Edinburgh, is a copy, which begins with a totally different strain, and to different words. Mr. Hawes's song is not absolutely a transcript. To his own production he has a claim, but we cannot see by what rule of right this claim can be extended, (and a threat of prosecution held out,) to any other adaptation. Indeed Mr. Hawes has advanced a step too far in calling his version a *composition* of his own. It is in truth a new adaptation of an old air, with additions, and but very few additions.*

* Mr. Hawes may possibly, (for we wish to do him the fullest justice,) have some more antient copy of this song than is extant elsewhere, for we remember that Mr. Ries has published, "*We're a noddin*," with Variations, with

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"*Charlie is my darling*," another of his series, introduced into the same piece, is probably still less indebted to MR. HAWES for additions. The melody is nearly note for note the same with the copy in "*The Scottish Minstrel*," and the words are the two first verses of the poem there inserted. The symphonies are additions and the bass is new. MR. HOGG gives a totally different air and totally different words in his "*Jacobite relics*." We mention these accordances and discrepancies merely to shew of what nature the alterations are that are supposed to give a property in the melodies themselves, as well as in the emendations.

MR. HAWES has opened this question by an appeal to the Chancellor to restrain the proprietor of "*The Gazette of Fashion*" from the publication of this air in that work. The Chancellor has dismissed the case to the Vice-Chancellor, who has also dismissed the suit to the courts of law, and has manifested some impatience at being called upon for a decision in such a frivolous matter, as he esteems it. So far as regards this one melody it is not very important, but inasmuch as the principle is concerned, it is, we conceive, of the deepest interest to the trade at large. The determination of this single case will not, we apprehend, become a precedent. If it should, it will give rise to endles litigations.

a notification that "this melody is the property of MR. HAWES." This however applies only to this one air. Our objection lies against the appropriation of any melody upon which he or any other adapter may think fit to set his seal by the interpolation of a few notes.

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Addio Teresa; a favourite Italian Air, with Variations for the Piano Forte; by T. Latour. London. Chappell and Co.

No. 11 *of the Operatic Airs by A. Meves.* London. Clementi and Co. Chappell and Co. Goulding and Co.

A Series of Hibernian Airs, arranged for the Piano Forte by J. F. Burrowes. London. Chappell and Co.

Roy's Wife of Aldivalloch, with Variations, arranged as a Duet for the Piano Forte; by G. Kiallmark. London. Goulding and Co. Chappell and Co.

We are always glad to see Mr. Latour's name in our list of new music, and we constantly observe that his compositions give more universal pleasure than perhaps those of any modern composer.—There is a brilliancy, a lightness, and a gracefulness of melody in them, to which we attribute this universal satisfaction. His "*Sul margine d'un rio,*" with variations, is to be seen in every house that boasts a piano-forte, and we could enumerate many more of the same description, did we not fear the task would be endless. His *Addio Teresa* is an elegant air; the variations are in an easy style, expressive, and so animated and sparkling, that they really (to use a term more frequently applied to singing) play themselves. Yet it is only a trifle—but a trifle of such effect, that it puts the performer in good humour with himself, from a certainty that his audience will be at least satisfied with his selection.

The subject of the 11th Number of the Operatic Airs is from *La cosa rara* of Martini, *Pace cara mia sposa*, a great favourite in its day. We have frequently given our opinion of the merits of Mr. Meves's compositions: he has not departed from his customary style in this work. He judiciously follows in Mr. Latour's steps, whose pupil he was.

Mr. Burrowes is indeed indefatigable. No sooner are his Caledonian Airs completed than he gives us a series of Hibernian Airs. The latter are to be in the form of a rondo or divertimento; and from this first specimen they bid fair to equal his former publications in merit and popularity. *Planxty Connor*, the subject, is a lively air, with the peculiar expression of Irish music. The introduction is rather

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to be called a prelude—but it sets off the air very well. The entire piece displays much fancy and is full of life and spirit.

Duets and concerted pieces of every description are become extremely frequent in the last two or three years, and this fact amongst many others argues a wider extension of the practice of music. But airs with variations, adapted as duets for the piano-forte, are novelties. *Roy's wife* is, we believe, a lesson for one performer, adapted by the author as a duet. It consists of brilliant but easy combinations, and demands only a moderate share of execution to make it effective. The subject being an old favourite, also contributes to its success.

Observations on Vocal Music, by William Kitchiner, M. D. London. Hurst, Robinson, and Co.

A grave divine and a sound classic fell into discourse some years ago with a doctor of music in the University of Oxford, who was anxious to vaunt himself as a Grecian of the first rank. After some exhibitions of his erudition, the old clergyman concluded the conversation by saying, "Ah, Sir, you may be a doctor in music, but you are only an apothecary in Greek." So Dr. Kitchiner may be regular in his own faculty, but he is a quack in music—the Cook's Oracle he certainly is—but he has compounded only a hotch-potch for singers—a mere hash—*crambe recocta;* and what is worse, he proposes to appease the appetite of the public, as General Bombardinion the hunger of King Chrononotonthologos, and offers only

"pork,
And that at second hand."

Dr. K. appears to have given the world, in these his "observations," a practical exposition of his fine old receipt, "to make a goose roast himself," and it belongs to us only to see that he does not want basting.

The observations consist of 81 miserably lean pages, "a rivulet of text in a meadow of margin," about 40 of which are quotations from Tosi, Sheridan, and his own "*Cook's Oracle*," and two or three

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other obscure treatises. The rest is what the DOCTOR said to MADAME MARA, and what MADAME MARA said to the Doctor"—and MR. PHILLIPS, "one of the greatest artists of the day," and "the man to teach others," who "was extremely pleased with the observations on vocal music prefixed to *Ivanhoe*," by the hand of the DOCTOR himself.

——————— Arcades ambo,
Et cantare pares et respondere parati.

In few words, of all the common-place disjointed tittle-tattle we ever met with in print, nothing do we ever remember to equal these "observations."

"Tickle me, says Mr. Hayley,
Tickle me, Miss Seward, do,
* * * *
And I in turn will tickle you."

We must quote a few lines (five pages of this work) to shew how DR. KITCHINER tickles, as well as the nature of his ingredients, and we assure the reader that the receipt for Beef Tea is far better than any of the DOCTOR's prescriptions to make a singer, or even his practical exposition of the art of making a book. Hear him!—

"The Editor has heard MR. BELLAMY in the same evening sing a counter-tenor, a tenor, and a bass song, *with all the effect that either of those voices of the best quality could produce;* this faculty of singing the various passages with all the characteristics of the respective voice, gives him a facility in teaching his pupils which those who have an opportunity of visiting his Academy, in Sackville-street, will be highly gratified with hearing. This Vocal Academy is the only thing of the kind in this kingdom, and established by MR. BELLAMY at a considerable expence: it is in every respect equal to the great Continental Establishments, and there is little doubt but it will soon become as popular.

"That the voice is occasionally too flat or too sharp, &c. is not a matter of astonishment to those who know the arduous task singers have sometimes to execute. It would be wonderful if it was not!—How is the throat exempted from those collapses, which occasionally paralyse every other fibre and function of our body?

"Actors, whose profession is, of all others, the most fatiguing, and requires both the mind and the body to be in the most intense exertion between ten and twelve o'clock at night, should avail themselves of the *Siesta*, (a nap after dinner, unlearned reader,) which is the true source of energy; half an hour's repose in the horizontal posture is a most beneficial restorative, and most invigorating preparative for any extraordinary exertion of either the mind or the body.

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"Good Beef Tea* (No. 563) with a little bit of slightly-toasted bread, taken about nine o'clock, is a comforting restorative, which will support you through exertions that, without such assistance, are exhausting, and you go to bed fatigued, get up feverish, &c.

"When performers feel nervous, &c. and fear the circulation is below par, and too languid to afford the due excitement, half an hour before they sing, &c. they would do wisely to take a little refreshment, and tune their throats to the pitch of healthy vibration with a glass of wine, or other stimulus, or one of the strong peppermint lozenges made by Smith, Fell-street, Wood-street.

"Actors and Singers are continually assailed by a variety of circumstances extremely unfavourable to health—especially from sitting up late at night, to counteract which we recommend the Siesta, and plenty of exercise in a pure air.

"All the gargles, &c. for hoarseness and debility of the voice, that I have tried, have done more harm than good; and all my experience can suggest to my theatrical friends is, that when they feel nervous, bilious, &c. i. e. that their whole system is so deranged by fatigue and anxiety, that they cannot proceed effectively and comfortably, they must give their throats two or three days' rest, call in the aid of peristaltic persuaders, and corroborate the organs of digestion, by taking twice a day a tea-spoon full of tincture of Cascarilla in a wine-glass of water.—See "The Art of Invigorating and Prolonging Life," 3d Edit. page 96.

"If obliged to perform before they are sufficiently prepared, and quite satisfied and certain that they are perfect in all the points of the composition which are to produce effect, it is ten to one but they sing some part a little out of tune—the occasional failure of the most assiduous exertions must be expected, and cannot fairly be set down to a dearth of musical genius, but to a premature production, &c. paralyzing the best efforts of the most scientific musicians and most accomplished singers."

Here the Doctor is most at home, and here we leave him, recommending only, that if he wishes to ensure approbation to his maxims of vocal art, he should promulgate them to his friends, from his

* *To make Beef Tea.*—Cut a pound of lean gravy meat into thin slices, put it into a quart and half a pint of cold water, set it over a gentle fire where it will become gradually warm; when the scum rises catch it, cover the saucepan close, and let it continue boiling for about two hours, skim the fat off, strain it through a sieve or napkin, skim it again, let it stand ten minutes to settle, and then pour off the clear tea.

To make half a pint of beef tea in five minutes for three half-pence, see No. 252, and to make good mutton broth for nothing, No. 490, of the Third Edition of "The Cook's Oracle."

N. B. An onion and a few grains of black pepper are sometimes added. If the meat is boiled till it is thoroughly tender, mince it and pound it as directed in Nor 503 of the Cook's Oracle, and you may have a dish of potted beef for the trouble of making it.

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seat at the head of the table, after the exhibition of some of his culinary "oracles."

Doctor Kitchiner purposes to publish a selection of English melodies, from *two hundred and fifty folio volumes* of songs he has collected. As he has *eaten* all the receipts in his cookery book—so it may be presumed he has sung all the songs in this two hundred and fifty volumes!! What prodigious capacity of stomach and of throat!!!

Scottish Rondos, from No. 1 *to* 7, *for the Piano Forte; by J. F. Burrowes.* London. Goulding and Co.

Three Sonatinas, in an easy style, for the Piano Forte; in which are introduced some Popular Airs; by S. F. Rimbault. London. Paine and Hopkins.

Les Belles Fleurs, Petite Recreation pour le Piano Forte; by N. Rolfe. London. Chappell and Co.

An old favourite Air, with Variations for the Piano Forte; by W. H. Cutler. London. Paine and Hopkins.

Children in learning the piano forte are easily disgusted with the pursuit; they consider only the present inconvenience and misery (for misery in the early stages it certainly often is found to be both to the scholar and master); there are few who are either formed by nature or education to look upon the necessary practice as a certain portion of labour through which they must pass to acquire what all ultimately covet—fame, and the more praiseworthy motive, the power of receiving and giving pleasure. Let us tell our young friends that labour is the price which the gods make mortals pay for enjoyment. Beginning early, and a judicious attention to the temper and habits of the pupil, greatly smooth the difficulties and disagreeables of the study. The great art is to put into their hands such lessons as will improve them by imperceptible degrees; to be sparing of censure and judicious in administering praise; to exercise such vigilant attention as to prevent slight faults from growing into fixed habits; so to select their lessons that they may amuse while they instruct,

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taking especial care that their style may be such as to lay the foundations of correct taste. These we consider to be the general principles of musical education; the more minute details must depend on the ability and acquirements of the instructor.

We have always observed that children are instantly allured by melody, and particularly by an air which they have heard admired by those whom they imagine to be judges. This idea alone has frequently been a sufficient stimulus to indefatigable practice. The lessons we have selected at the head of our article are all for beginners. The Scottish Rondos are in a style likely to prove attractive, for Scotch airs, and particularly old Scotch airs, never fail to meet with admirers and admiration, the incentives to improvement.

Mr. Rimbault's sonatinas are of an easier description; they are not of very late publication, but we have included them in our review as likely to be serviceable in a course of instruction. Mr. Rolfe's lessons are not in so good a style. We are much amused by the titles Mr. Rolfe selects for his compositions, for example—"*Les Belles fleurs*," *Les jours sereins*, "*Le Murmure d' un Ruisseau.*" Once he favoured the world with "*Il Ritorno felicita.*" Mr. Cutler's air is the most difficult, but impaired by the injudicious choice of the subject.—"*Moll in the wad*" is not a theme we should give to a pupil whose taste we wished to be either chaste or elegant.

Military Air; by Henry R. Bishop, with Variations for the Piano Forte; by Ferdinand Ries. (Op. 96.) London. Goulding & Co.

Polacca, from Rossini's Opera of Tancredi, arranged for the Piano Forte, with an Introduction; by Ferdinand Ries. (Op. 104.) London. Goulding and Co.

Fifth Fantasie on the Air, Come live with me and be my love; by Bishop; for the Piano Forte, by Ferdinand Ries. London. Goulding and Co.

Mr. Ries is one of the most voluminous composers we have, and his style is certainly peculiar. His pieces seldom if ever afford us unqualified pleasure, and this result we mainly attribute to a want of

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that gracefulness which never fails to delight, even when science is wanting. It cannot be too often repeated that melody is music. Mr. Ries frequently loses himself, or rather the sympathy of his hearers, in his aim to be original; he overstrains this certainly desirable quality, and forgets that simplicity which is amongst the most certain indications of genius.

"*The dashing white Sergeant*," the subject of the variations of the first piece at the head of our article, is vulgar as a melody, and we cannot forget the words with which it is associated. The piece from the beginning therefore wears an unfavourable impression. The first variation, consisting of imitations between the right and left hand, is however very ingenious and agreeable. The second is spirited, and the bass in the second part effective. The third is a legato and not ungraceful movement, capable of much expression in its performance. The fourth in D minor is very well contrasted with the preceding, and is bold and animated. The fifth has no decided character, unless it be brilliant execution. These five variations are in Mr. Ries's best manner. Of the 6th and 7th we cannot speak in terms of praise; they are vulgar, and the 7th reminds us strongly of a dance in a pantomime: with these exceptions it is a showy and effective composition. The introduction to the polacca is very good; the subject is announced in the seventh, eighth, and ninth bars, and is afterwards again ingeniously introduced in replication between the treble and bass. The theme is the finale to Tancredi, an animated and elegant air. Mr. Ries has entered into its spirit and done it justice. The cadenza, occupying the greatest part of the fifth page, has much effect. The conclusion is well worked up, the piece contains some proofs of imagination, and is one of Mr. Ries's most fortunate efforts.

It is somewhat curious to trace the descent of musical terms, and the remote consequences to which they lead. The title Fantasie was originally adopted probably by some player after having struck off an extempore performance, for the eccentricity of which he was at some difficulty to apologize, and therefore he had recourse to this expletive.* The word fantasie, as described by Rousseau, the

* Sir John Falstaff, in his description of Justice Shallow, in Shakespear's Henry IV. says "he sung those tunes which the carmen whistled, and swear they were *his fancies* and his good nights." Why not "fancies and good nights," in lieu of "fantasies and notturnos?"

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French Encyclopædists and the German Koch, is confined to an extempore production, which when committed to paper, ceases to be a fantasie. They decide the following to be its essential characteristics. It must have the regularity of a studied composition, while it demands a fertile and enthusiastic imagination, tempered by theoretic knowledge and fine taste. Rich in melody, harmony, and modulation, the fantasie can only be the offspring of science and genius.

In England fantasies are published every day, we must therefore admit the application of the title, although they seldom possess the characteristics above cited. And there is the strongest reason to suspect that composers have fastened upon the term as apologetical for any wild sketch of fancy, rather than that they use it in the interpretation assigned to its employment by the lexicographers of music. If such qualities are essential in an extempore production, how much more necessary are they in a printed composition! Mr. Ries will not probably dispute the decision of the French and German critics; but we doubt whether his fifth fantasie can stand a trial by its laws: much imagination is displayed in it, but he has not been guided either by good taste or judgment in his choice of the subject, which although it may sing well (which we very much doubt), is in its present form absolutely insignificant. It is not introduced at length till the fourth page; and we also doubt whether it will be known as the subject by those who have not heard the air before, or are not sufficiently learned in music to trace the progress of a theme through its various disguises, and consequently to distinguish it from other phrases of melody. Mr. Ries has nevertheless displayed ingenuity in writing upon it. Rich is melody his lesson cannot be called; it has some claim to regularity of construction, but to our ears the harmony and modulation are best described by the French term—*une musique baroque*.

Such we think will be the judgment pronounced upon Mr. Ries's fantasie, as reduced to a written form. When animated by the warmth of imagination, and the inspiration attendant on extempore performance, aided by the powerful execution of the composer, the fantasie would probably have affected us differently, for we confess ourselves unable to resist the enthusiasm and love of the art, which has placed Mr. R. in the high station he occupies, and of which we are always sensible in his performance.

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Phœnix Park, a Grand Divertimento for the Piano Forte, composed on the occasion of his Majesty's Visit to Ireland, by Frederick William Horncastle, Dublin. Power. London. Chappell and Co.

The Sovereign's progress to Ireland inspired the musicians as well as the poets of that country. T. T. BURKE, ESQ. has celebrated the royal visit in a poem (and recorded its transactions in a prose relation at the end), which thus commences—

Bound every heart! his proud flag glittering o'er
The anxious wave that wafts him to our shore,
Avows the bark of our beloved king!—
Hark! how the deep-throng'd coasts, loud echoing, ring
With shouts of joy that rend the trembling air,
While the fair hands of Erin's daughters rear
A thousand snow-white banners!—Now, ye gales!
Wide swell the spreading bosom of his sails!
Propitious tide! redouble now thy stream!
And thou, O sun! with every radiant beam,
On Inisfail's* bright-verdant hills gay-smile!
That our great Sovereign may his happy isle
View in her native beauty,—like a bride
Deck'd to receive the husband of her pride!
No dark blood thirsty tyrant now draws near,
No stormy host, to raise the yell of war:
He comes, benignly as the heavenly dew!
Teeming with fond paternal zeal for you,
Green Land of Harps!—He *comes* to cheer a spot
That oft hath deemed itself obscure, forgot!—
Like a sad *widow* on a drear world cast,
Exposed to bleak adversity's chill blast;
Forsaken by her *sons* in utmost need,—
With scarce a friend her hapless cause to plead!
Fear not, Hibernia! to thee doth remain
A *royal sire*, who flyeth to sustain

* An ancient name of Ireland: it signifies *generous isle*.

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Thy drooping heart, and shield thee from all ill!
Whose bounteous hand the cup of joy will fill;
Whose bosom beats responsive to thy cares:
Whose every word—whose every act declares
A soul with pure and genial feeling warm'd—
A soul for mercy, and for glory for'd!

So sung the Poet!

We select MR. HORNCASTLE'S from several other pieces, some of which are of excessive pretension, the titles and frontispieces glittering with the royal portrait, and with suns and glories, but alas! the music, so far from corresponding with this gorgeous display—affords only a butt, at which, indeed, wit might shoot its shafts. Many of these things were born only to die, like the short-lived unanimity and tranquillity which were vowed to emanate from the royal presence; therefore "*de mortuis nil.*" In truth, of all the music prepared for the entertainment of his Majesty, the King noticed one only single specimen, an Irish tune, sung by a boy, a MASTER ORMSKIRK, at which he was observed to be affected even to tears. MASTER ORMSKIRK has (of course) followed to England, and is (of course) in great request at the concerts of the English nobility. But he deserves notice, for he has modesty and talent.

Phœnix Park is a production of merit, and is characteristic of the animation and gaiety occasioned by the King's visit. It consists of four movements, a march, an allegro, a waltz, and a rondo. They are recommended by pleasing melody and much variety. The spirit of the original design never relaxes. The waltz, although lively, forms an agreeable relief to the descriptive bustle of the allegro and rondo movements. The latter is extremely well worked up as a finale. We should be glad to have more opportunities of introducing the works of Irish composers, for Irish talent has of late years been very much the support of British power and greatness in all the departments, both of politics, of literature, and of the arts. The English ought never to forget that MARQUIS WELLESLEY, DUKE WELLINGTON, MR. MOORE, MR. KEAN, and MISS O'NEIL, the ornaments of this our age, in their degrees, were all natives of "*the Emerald isle*," to say nothing of others, whose claims to gratitude and immortality are less certain.

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November's hail-cloud drifts away; composed by W. H. Ware. London. R. W. Evans.

Love's magic eye; by John Barnett. London. Paine and Hopkins.

Look from thy lattice, my sweetest; by R. Topcliff. London. Clementi and Co.

Helen's Farewell; by G. Kiallmark. London. Chappell and Co. and Goulding and Co.

Wert thou like me in life's low vale; by Thomas Miles. London. Birchall and Co.

The Sun of to-morrow shall dry up thy tears; by John Emdin, Esq. London. Mayhew and Co.

The first Rose of Summer; by John Emdin, Esq. London. Mayhew and Co.

All these ballads have some claims to notice and some of them very superior merits. We class them from the lowest to the highest in the scale.

Mr. Ware's we suspect is *got* up in haste, as indeed we always imagine to be the case when we see an opera cut into slices, and divided amongst Mr. Bishop and his doubles at Covent-garden. Did time not press, his fertility would need no such assistances. Mr. Ware's ballad is pretty, but he has made some havoc with the words by parting such excellent friends, as the preposition and the noun; to wit—"*Looks slowly on*" (a rest)—"*the castle gay*"—"*The orphan by*" (a rest)—"*the oak was set.*"—This is written to display a sweet and full-toned female voice.

Mr. Topcliff's song is lively and pretty.

"*Love's magic eye*" is scarcely equal to Mr. Barnett's general vein.

Mr. Kiallmark's, on the contrary, is above his accustomed manner, and he has produced a simple, sweet, and expressive piece. Parts of this air also prove how few notes are necessary to constitute melody. The greater portion does not exceed a third or fourth, and the whole is contained within the compass of an octave, from E flat to E flat. This will be thought a recommendation.

Mr. Miles reaches about the same elevation—the excellence of both consist in their plaintive expressiveness.

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Mr. Emdin's ballads give an additional proof of what we have before observed, namely, that in ballad-writing the amateurs of the present day often excel professors.—These are both very sweet things, particularly the last, which in our estimation bids fair to rival in popularity, "*Ah why did I gather,*" or any of his most popular compositions. If we should be asked why this is so? melody! we reply, melody! and this too is elegant as well as melodious.

Six Notturnos for the Piano Forte, by A. A. Klengel. Op. 25. London. Clementi and Co.

The word "Notturno" has always conveyed to our minds a vague notion of a serenade, consequently implying, for voices, but on seeing it affixed to a composition for the piano forte, we sought for the signification of the term as commonly received among musicians, and which we found to be as follows:—"Notturno is a general name given to compositions destined to be performed in the night, either in the open air or in buildings. This term most commonly denotes instrumental music in three, four, or more parts—each part for one performer. Notturnos have no particular character, but are simply intended as a pleasing picture for the ear or the imagination. The term Notturno is also applied to vocal pieces, in one, two, three, or more parts, without any instrumental accompaniment." This definition is scarcely less vague than our original impressions. Mr. Klengel's work is dedicated to Mary Anne, Archduchess of Austria; and as it is probably intended as an evening amusement, each movement is termed a Notturno.

We do not know when we have received more satisfaction than in the perusal of these pieces. They are the production of a glowing, yet cultivated imagination, rich in science as well as fine taste. They present a constant flow of beautiful melody, are full of harmony and agreeable modulation. Mr. Klengel reminds us strongly of Haydn in one particular. He takes a small phrase, or as the French term it, "*un trait de chant,*" perhaps consisting of not more

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than two bars, and this he adorns and amplifies in the most exquisite manner. He resembles HAYDN however only in the principle, not in its application. We have seldom, in modern music, met with such full and expressive basses as these six Notturnos display; in the first especially this great quality is remarkable, but it is not confined to one instance, for it is one of the characteristics of the composition, and (we judge from this single specimen) of MR. KLENGEL's style. Although his modulations are frequent, they never distress or disturb the ear. In the midst of the most scientific progressions the same gracefulness of melody and expression is observable as in the simplest combinations of harmony. In regard to the last-named quality we consider them as highly finished examples in this department of the art. Indeed the work so exactly coincides with the following remarks on expression, that we cannot forbear from summing up his merits and our article by inserting them.

"As the perfection of painting depends on three qualities—design, colour, and expression, so in music does the excellence of composition depend on melody, harmony, and expression. Melody is the fruit of invention; it is the basis and foundation of the two others, and is precisely analogous to design in painting. Harmony gives expression and force to melody, as colour gives life to design; in the two arts expression springs from the two other qualities, and consists only in the strong and particular application of these qualities to a given subject. It is their union in the highest degree that renders a composition perfect; but if one of the three is neglected or incomplete, the composition is in the same degree imperfect. The principal care of the composer should therefore be to unite these different sources of beauty, and never to prefer one to the neglect of the others." MR. KLENGEL has united them.

How deep the sigh, trio; composed by Henry R. Bishop. London. Goulding, D'Almaine, Potter, and Co.

Crown these passing hours with joy, a glee for three voices; by Wm. Horsley, Mus. Bac. Oxon. London. Clementi and Co.

English glees have been elbowed out of their estimation of late by Italian finales and concerted vocal pieces, which are more vivaci-

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ous and are moreover less known. Lively, smart melody, the agreeable surprise produced on English senses by the velocity of articulation, and above all, novelty and fashion have contributed to this substitution. But His Majesty having of late commanded the presence of the gentlemen of his Chapel at Brighton, where concerts have been given almost every Saturday, consisting chiefly of glees, we expect to see the sound taste revive. Something like natural pride is also concerned with this topic, for if in any department English musicians may boast of originality, purity, and force, it is in their compositions in this species.

The two works before us are however not both exactly in this species. Mr. Bishop's is a dramatic trio for two sopranos and a tenor, but it is very effective. Its construction and its passages manifest that too little rest is allowed to the fertile soil, which the composer vexes with such frequent cropping. Some of the melody bears a close resemblance to subjects in his *Henri Quatre*, while the structure of the close is precisely upon the model of his chorus in *The Two Gentlemen of Verona*, and is moreover something common. But the whole is certainly sweet and effective.

Mr. Horsley's is in his pure, strong, legitimate manner. It is convivial, but not so highly so as to fit it for the table alone. The words are from the pen of Mrs. Opie, and thence it may be inferred that the joy and the spirit is that of a mixed society. Its burden runs thus—

> To me that bliss
> Is only this
> For music, friendship, love to live.

This sentiment consists best, we think, with Mr. Horsley's tempered fires in composition. But of his peculiar genius we have before said enough. All that remains for us to state is, that so long as rich harmony, clear modulation, and just arrangement of parts be in request, this glee will not detract from his former well-earned reputation.

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Love wakes and weeps ; Serenade, from the Pirates ; composed with an Accompaniment for the Piano Forte ; by J. M'Murdie, Mus. Bac. Oxon. London. Clementi and Co.

The same subject ; by H. J. Banister. London. (For the Author.) By the Royal Harmonic Institution.

The same subject ; by M. Wilson. London. Chappell and Co.

The same subject ; by S. Webbe, Jun. London. Chappell and Co.

The same subject ; by John Barnett. London. Paine and Hopkins.

Farewell to Northmaven, from the Novel of the Pirates ; by S. Webbe, Jun. London. Chappell and Co.

It may seem paradoxical, but nevertheless we believe it to be true, that notwithstanding the prolific parturition of songs at the present day, composers experience a difficulty in procuring words to set. It is owing to this cause, or to the hope of catching a portion of the fame which attaches to a good poem or novel, that no sooner does either the one or the other appear that has a chance of celebrity than forth fly whole reams of musical compositions, adapted to such of the parts as will bear setting! The number of these things from *Lalla Rookh*, Lord Byron, and the Great Unknown (whom Mr. Wilson, by the way, boldly states in the title of his song to be Sir Walter Scott, Bart.) is incalculable, yet strange to say, we cannot call to mind a single air of any distinction. They have been too generally, we apprehend, as George Colman says, of "nature's unmeaning compositions,"—"slubbered o'er in haste."

> "She makes a thousand such, and all alike,
> Then sends them forth, ashamed of her own work,
> And sets no mark upon them."

We have drawn into one focus some of the various melodies which have been attached to the Serenade in the Pirate, simply to ascertain how different are the musical ideas the same words will awaken. But in truth we are sadly disappointed, not only in the manner but the matter. Not one of these airs at all accords with the emotions the words seem calculated to inspire. The first, by Mr. M'Murdie, is common place, not to say vulgar. The second, by Mr. Banister, is only a shade better in point of melody, while the time *(allegro)* deprives it of all depth of feeling. Mr. Wilson's is rather more

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pretty than the last, but still tainted with the same want of intensity and flow.

Mr. Webbe's and Mr. Barnett's productions ought not, however, in justice, to be mingled with any of these—for they are vastly above them all in originality, science, and imagination. Mr. Webbe has not indeed treated the subject quite to our inclination. We complain that the general style of his song is too chromatic, too changeful as to accidentals, perhaps we ought rather to say; the intervals lie too much apart, by which the flow and smoothness are disturbed. There is, in our notion, a complete division of the subject. The first possessing all the sweetness and tender complaint which love would breathe into the ear of slumbering beauty. The second partakes of waking extacies, the softest extacies of some of the senses—a little and but a little more animated, but a thousand times more exalted and refined in sentiment than the soul-subduing softness of the first strains. Such are our ideas. Much feeling and a different vein of fancy are required to realize them by music than even Mr. Webbe has shewn—though his song is not destitute of the one or deficient in the other attribute.

Mr. Barnett's has most of the genuine spirit, and has indeed much of it. The opening of the melody is soft and complaining—the accompaniment such as, we conceive, belongs to the manner. It animates and supports the voice part, which is throughout smooth and chastened, without introducing unsuitable ideas or raising the spirits to too high a pitch. Had Mr. Barnett considered the subject more deeply, he would, we imagine, have produced a still superior adaptation. From what we see of his compositions, we should infer that he ought to study the higher departments of his art with ardour, because there are manifestly the seeds of a bold and vigorous and *poetical* style in his mind.

Mr. Webbe however satisfies us much better in "*Farewell to Northmaven.*" There is a wildness and strength about this entire composition which appear to assort with the character, the manners, the locality, and the sentiment. One of our objections to his former song lies against the key he has chosen, as being too deeply tinctured with grief; but by opening this in C minor Mr. Webbe has proved the justness of his feeling. It has also something of the Scotch peculiarity, which is agreeable to the general expression the words convey, and the song is altogether expressive and good.

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An Introduction and favourite Polacca for the Piano Forte and Flute, and two French Horns, ad libitum; also adapted for three Hands on one Piano Forte; by G. G. Ferrari. London. Paine and Hopkins.

The union of two French horns with the piano forte and flute, is rather unusual; few amateurs we apprehend will be found capable of performing the piece in this form. But the horn-part is ad libitum, and can be dismissed at pleasure, while with the flute and piano forte the lesson is extremely pleasing. The execution is equally divided between the two instruments. The introduction is an elegant adagio movement, and leads to a polacca of much spirit and animation. The best part of the piece, however, is the minor, which has considerable effect. A cadenza leads to a lively coda, forming the conclusion. Compositions for the piano forte and flute are usually either of great difficulty, or are absolutely insignificant. Mr. Ferrari's Polacca takes its station between these two extremes; and from this circumstance, and its very attractive qualities, will, we doubt not, become a favourite so long as the tyrant novelty, who spares neither beauty nor elegance, can allow such things to live.

My Boat is on the shore; written and addressed to Thomas Moore, Esq. by Lord Byron; the music by Henry R. Bishop. London. Power.

We know of nothing amongst all Mr. Bishop's multitudinous productions that more distinctly proves the strength and originality of his genius than his bold selection of these words, and the bolder manner in which he has set them. In these are to be found, sharp and fresh, the stamp of the power of the Noble Poet's mind and imagery, and of the desperation of his spirit—we want only to know that—

"A health to thee Tom Moore,"

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was quaffed from the drinking cup made from a human skull, and the picture of mind and of manners would be complete. May we not then infer that the musician who can transfuse these attributes into his art has something analogous to the poet in the temperament of his genius? Mr. Bishop has certainly done this.

The song opens with a wild symphony, which expresses the motion of the unstable element upon which the speaker is about to embark. The ocean heaves and the boat rolls and pitches in our sight. This sort of picturesque accompaniment is carried on throughout, while the voice part proceeds in strong declamatory passages consisting of notes neither too much interrupted nor too continuous. The air breathes alternate defiance and sweetness—but it is all manhood—all energy. It takes the affections by storm, and the auditor feels at the moment, and for the moment, the spirit that braves danger, contemns death, and is still both tender and true. If we could imagine the sentiment and the music personified, a woman of sanguine temperament would say at once—this is the man to follow through the world—this is he that can win, can sustain, and can protect me. The power of our art is only to be described by the feelings it excites—those feelings are expressed by actions or by words. It is by such exemplifications then as those to which we have had recourse, that we can alone pourtray our impressions from the combined effect of Lord Byron's words and Mr. Bishop's music; and we have no hesitation in declaring, that for stimulant force in exciting those generous sensations or that prodigality of heart which overleap the fences and break the ties that society builds up, and with which its ordinances wisely restrain our passions, we know of no modern song like "*My Boat is on the shore.*"

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MEMOIR OF THE LATE DR. HAGUE,

Professor of Music in the University of Cambridge.

CHARLES HAGUE was born on the 4th of May, 1769, at Tadcaster, in Yorkshire. From early youth he manifested great fondness for music. A violin was placed in his hand, and his brother, who was many years older than himself, became his preceptor. In 1779 he left his native place for Cambridge, where his brother had begun to reside. From the last-mentioned period he had the advantage of excellent instruction, both in the practice and in the theory of his future profession. He became the pupil of MANINI, an eminent performer on the violin; and studied the rudiments of thorough bass and the principles of composition, under the elder HELLENDAAL, a man of undoubted attainments in musical science.

Under these favourable circumstances, CHARLES HAGUE rapidly acquired celebrity, by his exquisite performance on the violin, which to the close of life continued to be his favourite instrument. As he became known, he acquired friends. Indeed it would have been surprising if a youth of his interesting appearance and admirable talents, living in Cambridge, had not secured many friends in the University. Among those who were the most anxious for his success in life, and the most zealous to promote it, there would be great injustice in omitting to mention the late REV. DR. JOWETT, at that time Regius Professor of Civil Law, a gentleman who, while eminent for his acquirements as a scholar, possessed a refined taste in music, and an accurate knowledge of its principles.

About the year 1785 MANINI died; and by the advice, as it is believed, of his University friends, young HAGUE then resided for a time in London, and became the pupil of SALOMON. Already an excellent performer, he could avail himself to the uttermost of the instructions of that great master; and from SALOMON, without doubt, he acquired no small portion of that skill and power which enabled him to give such delightful effect to the compositions of HAYDN. During this period, he had the good fortune to be assisted in the study of vocal harmony by DR. COOKE; of glee writers in modern times second to few in point of elegance, and, perhaps, the most learned.

On his return to Cambridge, the subject of this memoir had the satisfaction of numbering among his pupils many members of the University—eminent both for rank and talent.

In 1791 he married Harriot, daughter of J. Hussey, Esq. of Clapton, Middlesex.

In 1794 he was admitted to the degree of Bachelor of Music, in the University of Cambridge.

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In 1799 the Professorship of Music* became vacant, in consequence of the death of Dr. Randall; when, encouraged by his numerous friends among the members of the Senate, he became a candidate for the appointment, and was successful. Soon after his election to the professorship, he proceeded to the degree of Doctor of Music.

Dr. Hague, from that time, considered himself as completely settled in Cambridge, where he continued to reside to the day which discovered what small reliance can be placed on a constitution even of great apparent strength. During the spring of 1821, he frequently complained of being unwell; but no danger was apprehended. Towards the end of May, he was making arrangements for some concerts on a grand scale, which were to be performed at the approaching commencement, when he became alarmingly ill. He remained two or three weeks in a state which gradually destroyed all hopes of his recovery; and on the 18th of June, 1821, he expired, deeply regretted by his family and his friends.

Of the children of Dr. Hague, one only, a daughter, survives; and if it were in any degree the object of the present writer to praise the living, he could not leave unrecorded the taste and the talents of Sophia Hague.

His eldest daughter, Harriot, died on the 6th of February, 1816, at the age of twenty-three. Long will memory recall the excellence which was thus early lost; long dwell with melancholy pleasure on so remarkable an instance of "whatsoever," in disposition and in character, "is lovely and of good report." Her performance on the piano forte indicated a power of executing all that the most capricious fancy of the composer could imagine; but it was a power which was always under the dominion of taste and of feeling. She could give effect to the finest inventions of Mozart, and triumph, even when listened to by Samuel Wesley, over the most intricate com-

* Degrees in music had been conferred in the University from early times; but it was not till the year 1684 that a professorship of music was established. We will take this opportunity of presenting to our readers a list of the professors from that period, with the years in which they were appointed.

1684 Nicholas Staggins.
1705 Thomas Tudway.
1730 Maurice Green.
1755 John Randall.
1799 Charles Hague.
1821 John (Clarke) Whitfield.

While a professorship of music is retained—while degrees in music are conferred—and while stated solemnities occur, of which it is expected that musical performances should form a part—it is surprising that the University of Cambridge should not possess a *Music Room*. Rumours are afloat of great projected improvements in public buildings. We trust that, when these splendid designs shall have been realized, the subject here touched upon will be taken into consideration. We will also observe, that a fine opportunity is presented for some noble and munificent individual, to make provision for the erection of an edifice which shall rival the Fitzwilliam Museum, and be called the Music Room.

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binations of SEBASTIAN BACH. In 1814 she published, by subscription, "Six songs, with an accompaniment for the piano forte." Although simple, elegant, and full of expression, these compositions are not formed to secure extensive popularity. There is, in the accompaniment, a style and character, which must always place them beyond the reach of ordinary performers. The songs have been exceedingly admired by persons of the most cultivated judgment; and there needs no hesitation in pronouncing them to be eminently beautiful.

DR. HAGUE was well acquainted with the principles of playing on keyed instruments, although not a performer himself. Besides the violin, he was a complete master of the tenor and the violoncello.

On public occasions, on which his services were more particularly called forth, he was accustomed to lead the musical performances with a precision and a certainty which shewed that he was clearly entitled to the situation in which he was placed.

In quartetts, his style of playing was the most delightful that can be imagined. If, however, we were required to state one department in which he more particularly excelled, we should mention his violin accompaniment to the piano forte. In *that*, we are almost inclined to think he was unrivalled; so prompt was the intelligence with which he seized the meaning of the composer, so fascinating the *eloquence* with which he developed his ideas.

DR. HAGUE was well acquainted with the *theory* of music.—Whoever would understand the principles of composition will find it an advantage to consult *many writers* for the purpose of illustration; but *it is indispensable that he* STUDY ONE STANDARD AUTHOR THOROUGHLY. We may observe that students in music are not the *only* students to whom this hint may be useful. In the last age, RAMEAU was generally held to be the great master-theorist; the hierophant of the mysteries. DR. HAGUE had studied in the school of Rameau. He had read many modern writers—but Rameau he had *studied*. The writer of this memoir is of opinion, that the late professor was partial to Rameau's system—and the present writer, if he may venture upon a *determination*, not *ex-cathedra*, is also disposed to maintain, that notwithstanding the discoveries of recent times, whoever has acquired all the information which Rameau and his commentators will afford, has but little to learn in the theory of musical composition. On subjects of this kind DR. HAGUE was always glad to converse; and often has "the witching time o'night" found the professor and his biographer with music-paper before them, and black-lead pencils in their hands, discussing concords and discords in all their forms, and estimating

> "Their bearings and their ties,
> Their nice connections and dependencies."

The late professor had no exclusive admiration, either of antient or of modern music; he knew the peculiar value of each. He was anxious to preserve a sensible distinction between the secular and the ecclesiastical style. To record his opinions of the great composers, of different ages, is beyond the scope of this memoir. It may,

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however be observed, that he was very copious and animated in his praise of TARTINI, whose works he had studied with assiduity. His master, HELLENDAAL had been a pupil of TARTINI; and from HELLENDAAL he had derived several of TARTINI's precepts of composition, which he used to repeat with great pleasure.

Of the productions of his contemporaries, DR. HAGUE was always disposed to speak with kindness and liberality. The writer of this memoir recollects to have met him soon after he had heard DR. CROTCH's admirable oratorio, PALESTINE; on which he seemed to dwell with rapture. In his copy of the *words* of that oratorio, he had made remarks on each movement, in a style which manifested the justness of his taste and the acuteness of his critical powers.

The mention of DR. CROTCH has brought to mind a circumstance which will probably be thought not uninteresting, and which might otherwise have been forgotten. For a short period during the early years of that extraordinary genius, he was the pupil of CHARLES HAGUE, who was also at that time very young, being but six years older than his pupil. In a journal of DR. HAGUE's yet remaining, the circumstance is stated, with admiration of the rapid progress which his pupil had made; and with a declaration that to have had such a pupil, would always appear to him the greatest honour of his life. In due time CROTCH became professor of music at Oxford. It is pleasing to consider that the tutor and the pupil invariably regarded each other with fraternal affection.

Numerous must have been the good qualities of that man of whom it can be said—as it may with truth be said of DR. HAGUE—that many were the friends who were attached to him when living, and who lament him now he is no more.

It now remains to notice briefly the musical productions of DR. HAGUE. Of the single songs which he published, few are known to the present writer. They are said to possess considerable merit.—In 1805, "a collection of songs" was published by the REV. MR. PLUMPTRE, then Fellow of Clare Hall, Cambridge. To this work DR. HAGUE rendered his assistance in adapting the music, and in a few instances as a composer. The volume was compiled for the most praise-worthy purposes. It contains many pleasing and popular melodies, which are as much as may be, freed from difficulty. All that was intended to be done was ably performed.

The title page of a musical publication seldom affords a *date*; hence it is not easy to say in what year DR. HAGUE introduced to the public, (by permission of the composer, MR. WHEELER, of Cambridge) "six glees for three and four voices." These are productions of great sweetness and elegance. If any person should be induced to become acquainted with them on this recommendation, he can hardly fail, we think, to be delighted with such compositions as "Happy the man"—"Welcome, dear Stella"—"My Phillida, Adieu, love!"—Some of our readers will not perhaps despise the information, that the words of the last-mentioned glee may be found in Percy's Reliques.—(Vol. II. p. 292, 5th edition.)

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Dr. Hague's principal publications are the following:—

(1.) "An Anthem composed for the Degree of Bachelor of Music, and performed June 29th, 1794." The subject is the 137th Psalm—"By the waters of Babylon, &c."—In this production the author shews that he had completely overcome the mechanical difficulties of composition. The parts proceed without embarrassment, and the harmony is pure. Over the whole there is thrown a character of simplicity and of learning. The opening trio, "By the waters of Babylon," is tender and pathetic. The subject of the chorus, "As for our harps," was employed by the author, on another occasion, with much greater effect. "For they that led us away captive," and "How shall we sing the Lord's song in a strange land," are deeply affecting. In listening to the entire composition we appear to be surveying scenes of desolation and of melancholy grandeur.

(2.) "Glees." Without pretending to have examined these productions very minutely, we think them worthy of a pupil of Dr. Cooke.—They consist of *real parts*. Our knowledge of them is confined to a mere perusal; we have never heard the effect of any one of them. All that we can say of them is, that they promise much pleasure to those who have an opportunity to hear them.

(3.) "Twelve Symphonies by Haydn, arranged as quintetts."—What is here attempted is accomplished in a very masterly manner.

(4.) "The Ode as performed in the Senate-house at Cambridge, at the Installation of his Royal Highness the Duke of Gloucester, Chancellor of the University." The ode itself is from the pen of Wm. Smyth, Esq. Professor of Modern History. In our opinion we have here the most elegant and the most sublime of Dr. Hague's productions. In our opinion—for others, we believe, would select differently from the same work—it would not be easy to find any thing more beautiful than the following air, or more sublime than the chorus which succeeds it. "The Master of the British Shell," it will be recollected, is the Poet Gray.

AIR.

O thou lost Master of the British shell!
Pleased in the calm of academic bowers
To win the spoils of meditative hours,
And from thy studious cell,
See thy loved Arts, and Virtue's lovely train,
Wide round the world securely reign;—
Alas! how is that world defiled,
How changed each scene that peaceful smiled,
Since in this crowded dome, thy skill divine
Did laurel wreaths round Granta's sceptre twine!

CHORUS.

What countless forms, with frantic mien,
Have flitted o'er yon darkened scene!
They come—they rage—they disappear;
The storm is woe—the pause is fear!

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Had we leisure to engage in a minute examination of "The Installation Ode," and could we confide in our ability to render a review of it sufficiently interesting; we should have great satisfaction in pointing out the varied excellences in which the composition abounds. But it is time to draw our remarks to a close. To what has been already stated in this hastily-written and very imperfect notice of the late professor HAGUE, we shall only add, that in November last, a public concert was brought forward at Cambridge "out of respect to the memory of the professor, and for the benefit of MRS. HAGUE."—On that occasion MR. CRAMER, who was the leader, and many of the most eminent performers in London rendered their services with the utmost promptitude and liberality. The concert was opened with an "introductory recitative and air"—an impressive composition, by MR. HAWES. For this composition the words were written, it is understood, by the gentleman to whom we are indebted for the poetry of "The Installation Ode."—To refrain from transcribing the verses alluded to, requires a degree of self-denial to which we have not attained; and we feel assured, that in closing this memoir with so beautiful a production, we shall afford a real gratification to every reader who may have been a friend of the late DR. HAGUE, and indeed to every reader of the Quarterly Musical Magazine.

RECITATIVE.

One pause, ere yet a livelier strain we choose,
One pause we ask, to wake a mournful muse:
For look, alas! our circling train around,
THE MASTER HAND is there no longer found;
And who shall now that sweetest lyre restore,
Which silent sleeps, and must be heard no more.

AIR.

O ye, whose generous bosoms bear
In all our griefs a willing share,
Still bid your listening fancy hear
The well-known strains that once were dear;
Nor let the memory of the lyre,
Like its own fleeting sounds, expire.

Oh, be your hearts to genius true,
Now while it bids its last adieu;
No more the MASTER OF THE STRAIN
Can hear your praise—but those remain
Who smile in sorrow to receive
The honours which to him you give.

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PLAN FOR THE FORMATION OF AN ENGLISH CONSERVATORIO.

TO THE EDITOR.

Sir,

YOUR correspondent, "Vetus," in a late number of the Review, has very judiciously insisted upon a more liberal encouragement of native talent by the public, as the only means of enabling men of genius to rival foreigners in their compositions or performance. He has also pointed out many of the principal and obvious causes of the difference between the general musical education in England and the very superior opportunities and encouragements of musicians on the continent. Agreeing with him as I do in every particular of his excellent paper, and acknowledging the want of some establishment that should enable the English nation to rear up their own composers and performers from an early age, with all the advantages (perhaps with more) that similar institutions receive abroad, I shall follow up the train of his observations, and endeavour to excite the attention of those whose patronage is of the utmost consequence, indeed indispensable, to such an undertaking, by sketching out a "Plan for the formation of an English Conservatorio"—a mere outline of the establishment, which I should leave to abler and more efficient persons to alter, amend, and bring to perfection. In the first place, considering the prejudices of the *fashionable world* in favor of foreign music and musicians, the patronage and cordial support of some one, whose influence might excite the attention, and whose liberality might draw forth the pecuniary aid of the wealthy, must be obtained. Where shall we look for such a one, but to the "Throne" itself; "the example of The King is indeed most desirable;" and, as "Vetus" observes, "It would well become some of our eminent musicians to entreat the King's ear to a just representation of the benefits that might accrue to English art from his decided countenance." But as no one person, however exalted his talent who should be fortunate enough to possess an opportunity, would perhaps have the courage to mention

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so important a subject in the Royal presence, I am of opinion that the best means of procuring his Majesty's gracious attention would be to call a meeting of the most eminent professors and amateurs, indeed of all those who are interested to consider the matter, and to propose the most effectual manner of addressing the Royal ear, by petition, for this national institution. This is the way that all corporate bodies or scientific associations adopt when they are anxious to secure the King's attention to their complaints or proposals, nor can I conjecture that in this instance the application would be unsuccessful, if properly made. Upon the supposition that his Majesty's patronage was really obtained, the next step would be to appoint a committee of professors, who should choose from among themselves a treasurer, secretary, &c. to receive subscriptions, distribute notices and plans of the establishment; and when the subscription should amount to a certain sum, deemed sufficient by the committee, the formation of the institution might commence. A large house, in an airy quiet situation, in or near the metropolis, would be the first desideratum; the next, to fix the number of pupils that should be admitted, and of masters to superintend them. This I own would be a matter of considerable difficulty, concerning the latter part, with respect to masters. As far as I can judge at present, I should propose 50 pupils, none of whom should be under eight years of age, as the complement which the "Conservatorio" would admit; one half the number of these should be on the "foundation" —that is, boarded, educated, clothed, and instructed, without any expence but that of an "inauguration" fee of 20 pounds; these should all be regularly apprenticed to the governors of the institution. The remainder of the pupils to be admitted as external scholars, who should attend certain hours in the day, and at the expiration of a certain term be admitted on the foundation. These pupils should pay a regular stipulated sum per year for their instruction, (suppose 10*£*.) until their admittance upon the terms before mentioned. I should propose that the following masters be appointed—namely, one for vocal instruction, church, and chamber—another for dramatic—one for the piano-forte—one for the organ—one each for violin, violoncello, flute, oboe, and bassoon. In composition the following: one for vocal, glees, madrigals, &c. and all pieces relating to that style—one for the oratorio—another for operas and pieces da camera—one for instrumental overtures, symphonies, &c.—one for

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organ music—another for the piano forte—one for stringed instruments. A teacher of the theory of music, commencing with thorough bass; and a lecturer, who should at stated periods be required to deliver lectures on every branch of musical science once a quarter. Besides these musical instructors there should be a schoolmaster, who might instruct the pupils in reading, writing, accompts, and English grammar; a French, an Italian, and a Latin master; also a lecturer on poetry and the Belles Lettres. There should be a concert performed *entirely* by the pupils twice a week, and one upon a superior scale once in every month, in which the most eminent professors, connected or not with the institution, should perform with a *very few* select pupils. This would have the double advantage of exciting emulation in the boys, and of drawing the regards of the public towards the institution.—All the profits of these monthly concerts to go to the funds of the Conservatorio, after the expences of performers were paid. I should also propose that public examinations of the scholars take place every six months by persons qualified, when those who were remarkable for diligence, talent, or proficiency in composition or performance, should receive the rewards adjudged to them; and I am of opinion that some useful work would prove more beneficial and more stimulating to those pupils who deserve a prize than gold or silver medals. Perhaps the following table may be thought to include such rewards as might be adequate to repay and to stimulate the composers of our young community:—

VOCAL.	PRIZES.
For the best Church-Service Anthem, or Latin Mass	Dr. Burney's History of Music, or Boyce's Cathedral Music.
For the best Oratorio	Sir J. Hawkins's do. and Handel's Messiah in score.
Do. Opera	Mozart's Don Giovanni or Zauberflote.
Do. Glee	Cooke's, Smith's, or Horsley's Collection of Glees.
Do. Duett	Handel's Chamber Duetts.
Do. Song	Handel's Songs or Haydn's Canzonetts.
INSTRUMENTAL.	
For the best Instrumental Overture or Symphony	Mozart's Symphonies in score, or Haydn's Symphonies.
Do. in Four Parts	Corelli's or Geminiani's Concertos.
Do. Organ Fugue	Bach's Fugues, or Handel's Overtures.

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INSTRUMENTAL.	PRIZES.
Do. Instrumental Quartett	12 of Haydn's or Mozart's Quartetts.
Do. Piano Forte	A Set of Beethoven's, Mozart's, or Clementi's Sonatas.
Do. Sonata.....	
Do. Air with Variations ..	Mozart's Six Airs Variée.

The performers would of course receive similar rewards, as their several merits should be found to deserve. The hours of study and practice should be from six in the morning in summer, and seven in winter, until the same hours in the evening: these, with the deduction of three hours for meals and two for recreation, would leave seven hours each day for the study of Music, and those other necessary branches of learning consequent upon the highest attainments therein. I cannot see why this establishment, conducted upon principles of regularity and propriety, should not turn out as productive of excellent musicians as that in France. The Conservatory of Paris, established through the exertions of M. SARRETTE, in 1792, began upon much the same principles; and from its having supplied the French with the requisite number of musicians* to fourteen armies, was thought worthy of the notice of their Government, who in 1795 passed a law for its organization. At this time it contains 300 pupils, 100 of whom are females; and there are as teachers no less than thirty-three professors of known eminence, besides assistants. Although I do not profess myself an advocate for deluging the English nation with musicians, or instructing so many as three hundred pupils, with all the advantages that might accrue from the circumstances, yet I do seriously believe that a school for music, established upon principles and supported by patronage such as I have mentioned, is the only means of giving musicians, who really deserve that name, to our countrymen. In London there are but three seminaries (as they may be called) for musical education—namely, the choirs of the Chapel Royal, St. Paul's, and Westminster Abbey.—In these, as far as vocal instruction may be considered a musical education, the choristers obtain all the advantages that zeal and ability can ensure to them;† but in the necessary miscellaneous

* See Quarterly Musical Review, Vol 2, page 191.

† Having been a "Chapel Boy" myself, I may be excused the natural partiality for that choir; and it is with no small gratification I can enumerate among those who once bore the appellation such eminent names as SIR GEORGE SMART, DR. CARNABY, MESSRS. ATTWOOD, HAWES, CHAS. SMITH, HOLDER,

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learning in which a true musician, perhaps above all other artists, ought to be a proficient, there is a great deficiency. At Westminster, it is true, the boys may receive classical instruction from the College, gratis; but then there is no person to watch over, remunerate, or encourage their improvement, and their parents (in many instances) are in such comparatively humble circumstances, that whatever advantage the boys may have derived from their attendance at the college is stopped in its progress by their voices breaking, or rendered nugatory by the circumstance of placing them out as apprentices in various professions or trades, so that little benefit is ultimately derived. A liberal education, in the truest sense of the word, is absolutely necessary to form composers of any eminence; it is this that exalts their taste, enlightens their understanding, and assists their judgment. There is a certain refinement, not only in the manners, but in the thoughts of those who have been well educated, that never can be found in persons not so fortunate; it makes a man anxious for the society of his superiors,* solicitous for his own improvement and respectability in life.

I must admit with "VETUS," that until some such institution is formed, English musicians must yield the palm to foreigners, who are generally well educated people—and as a friend of mine once observed, "a foreigner can make himself friends by his agreeable vivacity, or his general attainments, where an Englishman would be unnoticed."

Anxiously hoping that the reiterated attempts of yourself and correspondents, to call the public attention to an object so truly national in every point of view as the establishment of an "English Conservatorio," may ultimately meet the success they deserve,

I remain, dear Sir,

Yours very truly,

F. W. H.

Ireland, Feb. 1822.

EVANS, and MATTHEW COOKE. The Abbey can boast of sending out such men as GREATOREX, BARTLEMAN, WM. BEALE, &c. &c. and St. Paul's an equal number of respectable musicians.

* Low company appears to have been the ruin of many men of genius who had received inferior education.—MORLAND the painter, BURNS, and even poor MOZART, in the latter part of his life, was somewhat infected by it.

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CONSIDERATIONS ON THE CHARACTER OF THE ENGLISH, AS A MUSICAL PEOPLE.

TO THE EDITOR.

SIR,

IT has been frequently asserted, and perhaps from want of due consideration, that the English are by no means a musical people; the object of my present address is, to offer a few remarks, which may tend to remove an imputation so injurious to us. I think I see a smile on the lips of many of your readers, at this identification of musical taste with national characters; but it must arise from a deplorable blindness to the *interest* we have in maintaining ourselves a musical nation; for it is very obvious Mr. Editor, that the odium, which our great master Lyrist has attached (justly no doubt) to "the *man* who has no music in his soul," must most materially affect the reputation of a community of such men. I cannot pretend to unveil the physical causes of distaste for music, the most delicious of all the sciences; I cannot affirm whether it arises most from our sedulous application to dull, plodding, money-getting arts, or the influence of a cold and heavy climate on our material and immaterial parts; yet I may safely aver, that our climate deprives us of what I shall term, the poetry and romance of music; therefore of those associations, which would ensure it a place in the breasts of all.—*Aubades* would freeze us at sun-rise for three-fourths of the year, maugre the "beams," the "rays," and the "flames," so lavishly bestowed in their composition; and *serenades*, those happy contrivances to feed the fires of love must be certain destruction to the "starved lover."—Neither can we indulge in those voluptuous moon-light concerts on the calm "bosom of the dark blue sea," of which the ideas alone are sufficient "to steal young hearts away:" when music is indeed "the food of love"—when those "delicious dream-like harmonies" speak but of the most devoted passion, and the soul is as it were dissolved in the intensity of its bliss: *such* embodyings of sound are denied to us "children of the wintry north;" but when we consider the prodigious pains and expence

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employed to supply, encourage, and maintain musicians; when we reflect on the prominent part music bears in our diversions, public and private, and how successfully it aids the noblest, kindest, and best charities that warm the human breast, no one surely can be disposed to accuse Englishmen of apathy towards this most charming of all pleasures.—It may however be urged, that music is the fashion of the day, and that it is not exactly just to infer the character of a great society from any peculiar traits exhibited by the few leading members of it. We must then direct our views to the majority of the people, and decide according to the bias of their inclinations; and here I imagine, we shall discover, that the vulgar have a strong predilection for sweet sounds: how is it else, that our churches are deserted, while the chapels of dissenting congregations overflow? Will not the most illiterate answer, that it is owing to the abundance and superiority of the music in the latter? How is it that our theatres are filled at operas and melo-dramas, (which species of composition have of late usurped the places of the noblest efforts of dramatic genius) while the muses tragic and comic, exert their powers vainly before "a beggarly account of empty boxes." What nation in the world is so wont to express conviviality, and to heighten it by music as our own? Are not our streets crowded with itinerant performers? Are not the cries of our small-ware venders evidently in recitative? And ah! how many a drowsy bachelor and crabbed maiden aunt loudly bewail themselves on the *peculiar* taste, and love for bell-music inherent in their countrymen, and usually exhibited on occasions particularly festive. Shall we then presume to assert that the first of nations is unmusical? Nay—but the taste of the present day, it may be said, goes no great way towards the establishing us in the honor for which we contend, and the distinguishing features of a people must be stamped by the hand of ages. Let us then survey the days which have been of old, and see whether these so fraught with all agreeable and romantic associations, come to the mind connected with aught of the love and "charm of song." Let us return to the years in which "Fingal lived and Ossian sung," and here whose imagination revels not in the harpings of those ancient fathers of song, the bards? Do we not see them leading forth their countrymen to battle? Do we not hear the tender melodies whereby they soothed the excited spirits of the ardent combatants, and induced those bent on destruction to return to their homes in tranquillity? Who views them not at a

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later period pre-eminent in the households of our ancient princes, nobility, and gentry, "high placed in hall" and forming a striking feature in the rude sports and solemnities of the times? And who that sees how the bards, minstrels, troubadours, &c. were courted and caressed of old, what vast privileges, immunities, and liberties were granted to them, can doubt what has been the taste of the English nation from the earliest ages? "In the middle ages" says STRUTT, "the courts of princes and the residences of the opulent were crowded with minstrels, and such large sums of money were expended for their maintenance, that the public treasuries were often drained."—He states elsewhere, the esteem in which music was held during the sixteenth and seventeenth centuries, and ascribes the origin of three of our places of public resort, viz. Vauxhall, Ranelagh, and Sadler's Wells, to the "music-clubs or private meetings for the practice of music," in which the opulent and fashionable greatly delighted at that period. I would indeed refer the curious reader to STRUTT's very interesting sketch of the music of England,* both as a matter of entertainment, and as affording a decisive proof of the high estimation in which the science and its professors, of all descriptions, have been held in this nation by every rank and in every age. Indeed our present rage, taste, or fashion for it (call it what you will) seems rather a revival of former love than the commencement of a novel passion; from whence then arises the idea that we are not a musical people? It may perhaps originate in our having fewer national airs than almost any nation on the face of the globe. Do we not hear daily of the Scotch, the Irish, and the Welch, of the French and the Italian, of the Spanish and Indian melodies; but where are we to look for the English?—The fact is, that of all the world, we exhibit perhaps the most curious picture of pride and discontent. Absent from his country, an Englishman sees united in her all beauties and perfections, thinks of her with enthusiasm, and speaks of her as of the mistress of his soul; returned, the scene is totally changed; every country he has visited has something to recommend it above his own.—English manners, dress, dancing, and cookery, are not to be endured after the French;

* Vide STRUTT's Sports and Pastimes, book 3d, chapter 3d, and book 4th, chapter 1st; where may be found a brief account of the bards, glee-men, joculators, jongleurs, trouvers, ministrauls, &c. &c. of old, down to the blind harpers, fidlers, pandean pipers, and ballad singers of the present day—now the only remnants of the olden itinerants above mentioned.

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nor may *English* music be listened to or *our* fine arts and natural scenery be viewed with common complacency after the Italian. It is from this dissatisfied spirit that we owe our fashions ever varying and ever drawn from all sources but those of home; and that this evil extends to our music, who can doubt that sees the airs of Italy, France, and Germany, in a manner naturalized among us. The higher classes receive them first, the lower quickly imbibe them from the same spirit of adoption which actuates their betters in matters of amusement and taste, and we may hear hummed and whistled in our streets by the most illiterate, those airs which have delighted us at Almack's or chained our very senses at the opera-house. We may also remark, that the Scotch and Irish airs supersede the English, while the Welch, those strongly-marked and delicate melodies, seem no great favourites with our commonalty; for which one probable reason is, that they are chiefly in the minor mode, therefore highly offensive to the uncultivated ear. But why then are not English airs taken under the protection of rank and genius? We have assigned perhaps one cause in that desire for change, that anxiety for novelty, that spirit of adoption, and per-chance as a commercial people, that pleasure received from every new importation so prevalent amongst us; but a second, and no less efficient one, arises from the painful associations they bring to the elegant and refined mind. Many a sweet, many a beautiful English melody is banished without recall from genteel society, on account of the highly indecorous verbal accompaniment with which John Bull has thought good further to embellish it; and never perhaps could a MOORE and a STEVENSON be able to obliterate in such melodies, all traces of their primal vulgarity.

I have now, Mr. Editor, endeavoured to prove that the English *are* a musical people, though their claim to this distinction rests more upon their taste in adopting and naturalizing the music of other countries, than on the patronage and attention they bestow upon their own. If I have failed Sir, in satisfying your readers on this point, I cry their mercy and only entreat them to award that approbation to my chivalric zeal and good intentions in the cause I have adopted, which they may be but too justly inclined to deny to my judgment on this subject, and my method of treating it.

JUVENIS.

Cambridge, March 12th, 1822.

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TO THE EDITOR.

Sir,

OBSERVING in the last catalogue issued by Messrs. Breitkopf and Härtel, of Leipzic, *Judas Maccabæus*, *Alexander's Feast*, *Athalia*, &c. with additional accompaniments by MOZART, I am desirous of obtaining from some of the well-informed of your respectable correspondents any information which may throw a satisfactory light upon the (to me) very extraordinary circumstance of such additions to HANDEL by such a man as MOZART, and the equally strange appearance of them, (as well as those of the *Messiah*,) after the death of the reputed author. When the amazing mass of original matter produced during a short life, by MOZART, is considered, our wonder is scarcely less than our admiration, and that he should find time to bestow upon such a purpose, is almost as surprizing, as that so great a genius should devote himself to a task unproductive of either profit or reputation. That the arrangement is in the highest degree creditable to the ingenuity of the writer is certain, but that it could be as well done by many of far inferior fame or talents to MOZART, is equally so. When the *Messiah*, with the added parts, was announced, no intimation was even given that similar additions had been made to any other of HANDEL's works; and after a lapse of so many years, we are presented with a profusion of "more last words" from the same quarter. As there is now in London a resident professor of acknowledged talent and equally acknowledged integrity, who had the happiness of being in immediate contact with the illustrious composer in question, would it not be serving the cause of music, as well as biography, if he would favor us with his knowledge of any circumstances connected with the facts, or at all events with his own opinion on the assigned productions. That the accompaniments alluded to present, in many points, magnificent displays of instrumental knowledge and effect is certain, but as similar instances are innumerable in MOZART's own original works, I can readily dispense with those in HANDEL. Were I promised a sight of the Grecian warriors before Troy, at a mess dinner, I should ill brook the intro-

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duction of snow white napery, or even the Duke of Wellington's Spanish votive plate, and however superior in comfort or cleanliness I may admit the fashion of forks and finger glasses, I should prefer seeing Nestor broiling his beef bone on the wood ashes, and Ulysses, sword in hand, over a "savory chine." Just so, I am content when I hear HANDEL, to hear him display so well the means then within his reach, and feel satisfied with my own admission to the merits of the man who with so little has done so much. That HANDEL has been prodigiously overrated I am fully convinced, and that music has suffered excessively by the monopolizing feeling of his partizans is too evident to be disputed. That this feeling is subsiding I am gratified to think, and indeed I am convinced it is to be found in force only in the most superficial amateur and in the antiquated professor, too old to improve in either practice or judgment, and not liberal enough to imagine the possibility in others. About a century ago, (A. D. 1711,) the Rev. Arthur Bedford, Vicar of Temple, in Bristol, published a work upon the "Great Abuse of Music." Of his opinions, emanating from a spot likely enough to inspire thoughts on so melancholy a consideration, I may at a future period, should you allow me, give you a specimen, but at present I will, with your leave, give you a few thoughts of my own on the same subject. At a time when music is better known and more generally understood than it was ever before, when practical excellence in performers and mechanical improvement in instruments almost exceed imagination, it approaches mere paradox to assert the decline of music as a science; and yet that this is the case I am persuaded is felt by many to whom the reflection is at once oppressive and injurious. I have long regretted the lamentable abuse of the noble opportunity which the performances in the Metropolis, during Lent, afford of cultivating the public taste, and the equally deplorable waste of similar means at what are called Musical Festivals in the country. In a former Number of this work some remarks upon what are miscalled Oratorios, gave me much pleasure, and I regret they were not to greater extent; but the perversion of every thing like the dignity of science is so complete, and the vilest spirit of retail traffic so decidedly the substitute for professional emulation, that a series of Oratorios is contracted for with the same consideration of merit as there is of delicacy at a one shilling ordinary, and the contractor for the one keeps his "word of promise" to

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the sense, in placing his variety of promised boiled and roast (potatoes) before his customers, with almost as much modest integrity as the other keeps his "to the ear," in placing his articled journeymen and women-singers in the orchestra. All competition, by which the public always profit, is thus prevented, and merit is completely "carved out." On great occasions, a great name, however foreign to the purpose, is the prop which sustains this mass of mediocrity. Of the absurdities attendant upon such a surrender of judgment and taste (I had almost said decency) I will mention one of which I was a witness, namely, CATALANI singing "*Ombra adorata,*" in the cathedral at Salisbury, in the presence of the Bishops of Salisbury and Bath and Wells. The CATALANI must be had, and an opera bravura between "*Angels ever bright and fair,*" and "*Deeper and deeper still,*" was deemed an eligible arrangement by the parties concerned. "*Fin ch' han dal vino,*" and "*Non piu andrai,*" have recently enlivened the gloom of "*I know that my Redeemer liveth,*" and were it Italian, I should confidently anticipate "*Begone dull care,*" in succession to "*Fixed in his everlasting seat.*"

I begin to fear I trespass on your space and time—should you however think my observations worthy your use, I will endeavour in my next to point out what appears to me the most rational remedy for the evil I deplore.

I remain, your's,

A QUERIST.

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PLAGIARISM.

TO THE EDITOR.

SIR,

ORIGINALITY in any art or science is considered by the critics a most essential quality in the works of either the theorist or practitioner who puts forward any claim to public notice. It is a quality the most difficult to attain, the most uncertain in the accomplishment. In music, an art entirely imitative, the difficulties in establishing a just claim to originality are consequently greatly increased. How many years of labor and study do composers, for instance, go through before they are capable of appearing to advantage before a tribunal of public criticism, and how many models do they place before them to perfect their style, which circumstances, by a natural consequence, absolutely causes the very defect (in many instances) which they are anxious to avoid. One, for example, who has studied the compositions of the "old masters," and is desirous of treading in the paths they have marked out, often produces in his own writings many passages that upon careful inspection will be found in either GIBBONS, BLOW, PURCELL, or MORLEY. In the same way it is found that those who now write professedly on the model of the later instrumentalists, are so imbued with their style of modulation, and led away by their brilliant effects, that by consequence, their compositions call forth from the musical critic such expressions as the author of HAYDN's Life mentions as occurring to some unlucky authors at Naples, "Bravo MOZART! Bravo HAYDN! Bravissimo BEETHOVEN." We are frequently told of the plagiarisms of young composers, who when any compositions they may publish are exhibited to the connoiseurs, are immediately assailed with the imputation of plagiarism, if only a bar or two is found to resemble the composition of some abler and more established writer. With all possible deference to the principle upon which this part of the connoisseur's critical accusation is founded, namely, to enforce the attainment of originality and decry

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the mere imitator and copyist. Yet still as a measure of justice to the young and meritorious composer, who has always difficulties enough to struggle with, I shall attempt to prove that even the greatest composers, beginning from an early period, have not only been guilty of this offence in many instances, but have increased the measure of their guilt in proportion as they were more enlightened, more experienced, and more exalted above "petty men," by the splendour of their genius. As my object in this paper is not to depreciate the merit or to detract from the reputation of any author, dead or living, but solely to encourage youthful talent by placing before it the "shallows" it must avoid, and the channels it must sail through to arrive at the wished-for haven—the approbation of judgment—I shall be pardoned by such of your readers as may have been accustomed (like myself) to look up almost with reverence to the abilities of such writers as CORELLI, HANDEL, &c. &c. for the freedom and candour with which I shall consider it my duty to point out their delinquencies. As in the moral world the legislature has enacted that a particular species of theft shall be denominated felony, where it is perpetrated under circumstances of atrocity and to a great extent, and punished with the utmost rigour, while the same crime called petty larceny, when of a less injurious nature, where the property stolen is of small value, it is to be followed by a milder punishment; so I conceive may the plagiarisms I am about to notice be called *musical felonies* when *whole* passages, subjects of fugues, and other equally important parts of a composition are pilfered by men whom perhaps, from their previous *good character*, we may be inclined to recommend to mercy; yet, as a warning to others, they must certainly be brought up to the *Harmonic Old Bailey*, where they are to receive the reward of their *crimes* by the *verdict* of a jury of *critics*. The petty larcenies are those stolen passages which, from their shortness or want of interest, or being clothed in varied harmony by their adaptor, call for a much less rigorous punishment. Imprimis—Felonies.—In the third vol. of DR. BURNEY, page 557, there is an account of one of the plagiarisms of CORELLI, accompanied by circumstances of such *barefaced impudence* on the part of GEMINIANI, who is brought up to give his master *a character*, that both on account of that composer's great celebrity, and because he is the *first* great writer for instruments, I shall proceed to notice it. He (GEMINIANI) says, "CORELLI *availed himself* of *much* of the *compositions* of *other* masters, particu-

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larly of the Masses,* in which he played at Rome; that he acquired *much* from LULLI, *particularly* the method of *modulating* in the Legatura, and from BONONCINI's famous *Camilla*." Here is a confusion indeed! What? the great, the *original*, the elegant CORELLI pilfering *much* from the compositions of *other* masters, *much* from LULLI, *much* from BONONCINI? and his scholar to stand up with a grave face, and with the most unblushing effrontery to make such a statement before the *jury*. Away then with such original composers—away then with the eulogiums of his learned advocate, BURNEY. Well may he say, "The Concertos of CORELLI seem to have withstood all the attacks of time and fashion, with more firmness than any of his other works. The harmony is so pure, so rich, and so grateful; the parts are so clearly, judiciously, and ingeniously disposed; and the effect of the whole, from a large band so majestic, solemn, and sublime, that they preclude all criticism, and make us *forget* that there is *any other* music of the *same kind* existing." We may *forget* this for a time, it is true; but still, with all the softened expressions of Dr. B. I think I have fairly proved (and it is the best proof—the evidence of his own witnesses) that MR. CORELLI is guilty of *felony*—his plagiarisms are manifest. If more be wanting to complete his delinquency, let us hear what the Doctor says at page 558—"there seems some justice in GEMINIANI's opinion that CORELLI's recourse to certain favourite passages betrays a want of *resource*." Again—"CORELLI was not the *inventor* of his own favourite style." This *offender* must therefore be *remanded*, to be brought up for *judgment* next *Term*. I now proceed to the next on the calendar—MR. GEORGE FREDERICK HANDEL!! Yes, ye votaries and admirers of this celebrated musician, G. F. HANDEL is certainly about to undergo his trial; attend therefore to the catalogue of his crimes. In the same 3d vol. of BURNEY, page 536, is the first mention made of his plagiarisms.—"HANDEL is supposed to have availed himself of CLARI's subjects, and *sometimes more* in the chorusses of *Theodora*."—Now this CLARI was the composer of a collection of excellent chamber duets, madrigals, and trios, published

* "With these Masses I am not acquainted, but I find *frequent* imitations of the more natural passages of SCARLATTI, particularly in the beautiful Adagio of his 8th Concerto, in which there is a great resemblance to a movement in a Cantata which was set by SCARLATTI, in 1704, *eight years prior* to the publication of CORELLI's Concertos."

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in 1720.—"They had been dispersed in manuscript, says the Doctor, "*long* before this period;" consequently HANDEL had frequent opportunities of profiting from them, which we see he took advantage of pretty freely. It is fortunate for him that I have not these duets of CLARI to compare with the chorusses in *Theodora*, or I should very probably *sentence* him upon that charge alone. However there are plenty of *counts* in his *indictment*; one of the principal is, that he has taken the subject of one of TURINI's fugues, adapted and published it as his own, without the slightest acknowledgment or apology.—Mention of this fugue, as HANDEL's, is made in CALLCOTT's Grammar, page 303, (second edition) although no notice has been taken of the theft. It is the 3d fugue of HANDEL's Six Fugues, op. 3, published by WALSH. DR. BUSBY, in his "New History of Music," notices the plagiarism—but excuses it on the ground of introducing another subject:—he says, "this modern Timotheus saw where it was capable of improvement, and added a second subject, producing an admirable double fugue." This is the first time I ever heard of a theft being deemed less culpable by the improvement which the robber has afterwards made in the article stolen.—According to this mode of reasoning, any one might steal my violin, *improve* it by a new scroll or neck, and if at any time afterwards I should see it in the shop of MR. BETTS, or NORRIS, it would not be possible for me to claim it. The audacity of this kind of logic will prove of no benefit to the culprit; for the last and worst charge remains.—Every one knows the pastoral symphony in his oratorio of *the Messiah*; it has often been spoken of and admired—indeed it is a very beautiful specimen of melodious simplicity; but then the subject of it is *not* HANDEL's. In an ancient collection of dances, called "The Dancing Master," published in 1665, there is a dance with the title of "Parthenia." Note for note the subject of the pastoral symphony will be found in *it* by any one who will take the trouble of playing them over one after the other.* If any author living in our day could be convicted of a plagiarism so clearly and decisively, what would become of his fame? would it not at least be held extremely doubtful? A composer who will borrow from works that are *likely* to be known to the public will not be very scrupu-

* "Parthenia" is introduced among the "Specimens," by DR. CROTCH; it is numbered 237, and called an "Italian Air." It is quite out of the question to imagine for a moment that HANDEL had not seen or heard this air.

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lous in appropriating passages to himself from the stores of musical learning which are not so accessible to the world. Considering all the circumstances of this case, the aforesaid G. F. HANDEL must be considered *guilty* of *felony* of the most *aggravated* kind. [N.B. judgment deferred.] Let us now go on a little, in point of time, to one or two celebrated composers on the Continent, less known, it is true, out of the society of the curious or the connoisseur, but affording infinite means of proving that the malign influence of plagiarism, like some evil dæmon, could penetrate even into recesses where we might reasonably suppose it could not possibly enter. I have in my possession a mass of CALDARA's, whom DR. BURNEY says "was one of the greatest professors, both for the church and stage, that Italy can boast." He was in the service of the Court of Vienna at its most glorious musical period, and had the happiness of first setting the operas and oratorios of APOSTOLO ZENO, and METASTASIO, under the direction of those poets themselves. In the mass is a "*Quoniam*," the most elegant and graceful one I know; it is a quartet for treble, counter tenor, tenor and bass, accompanied only by two violins and the basso. The subject, *note for note*, is found to the *very same words* in a "Messa a quattro voce" by FRANCESCO FEO, one of the greatest Neapolitan masters of his time, with this alteration, that in FEO's it is in E minor, a solo for the bass, and CALDARA's quartet is in G major. Both these composers flourished at the *same* period; therefore it is impossible now to say which stole from the other. BURNEY expressly mentions, that "from the period of 1730 to 1740 FEO's name occurs frequently in the musical dramas of Italy"—and adds, "the few specimens which I have seen of this composer's abilities in vocal music seem correct and masterly in counterpoint, and full of fire, *invention*, and force in the melody and expression of the words." Here then are two equally exalted writers, whose talent is indisputable, composing a mass; one borrows from the other a passage perhaps the most flowing and melodious in the whole composition—no acknowledgment is made—no notice taken, and as I said before, we cannot absolutely determine which is the *thief; one* of them is guilty of felony no doubt, but "whether of the twain" must be left to the opinion of the Judges;—I suspect CALDARA. However, I must do him the justice to say that his mass contains passages teeming with science, judgment, and elegance. There is a chorus, "*Pax hominibus*,"

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very similar in its subject to "*They loathed to drink*," from HANDEL's *Israel in Egypt*. I could mention several other instances of musical felonies, such as would indeed fill up too much of your Review; sufficient has been proved to shew that young composers are not the only ones whom we can charge with plagiarising in the strongest sense of the word. A few examples of petty larcenies shall close my paper, which some may think uncalled for and gratuitous; to which I reply, with all possible deference, that when the rich are faulty, we must find excuses for the errors of the poor. My object has been to defend young authors, not to depreciate the established merit of old and experienced ones, whose genius far out-weighs their faults; but I never will suffer the mists of prejudice so far to cloud my sight, as not to see and point out, even in those I most admire, errors that it may be of considerable importance to students to avoid. Of petty larcenies, the first I shall notice, is that of DR. BOYCE, (a writer whose compositions are next in originality to HANDEL's) in his celebrated duet from "SOLOMON," "*Together let us range the Fields*." There is so marked a resemblance in the commencing symphony to a symphony in LOCKE's "*Macbeth*," after the air, "*Let's have a dance*," that it is difficult to imagine one was not the copy of the other. MOZART, in his finale to the symphony called "*Jupiter*," has taken the subject of SEBASTIAN BACH's Fugue 4th, Book 1st, although he works it differently, yet to those who knew no better it passed for his own. Coming down nearer to our own time, there is BISHOP's bass song of "*Fast into the Waves*," no one could sing over that fine descriptive piece in the "*Creation*," "*Rolling in foaming Billows*," without observing passages of great similarity, which indeed the nature of the words increase. Again there is in CLEMENTI's Sonata, Op. 46, a direct resemblance at the 11th page, stave 4th, bar 3d, to a passage in MOZART's symphony in Eb. I think the third movement of that piece will discover the passage I mean, and of which Mr. C. is no doubt aware. Further, by referring to your Review, Vol. 2, there is in the note at page 472, a very strong passsage, which goes to impeach ROSSINI of plagiarism; although, from your usual lenient mode of treating such offences when not absolutely in the highest degree criminal, it does, to my mind, disclose a direct *larceny*, if not a felony. You say, "even *Zitti Zitti*, his favourite and beautiful terzetto in *Il Barbiere di Seviglia*, bears so strong a resemblance in its motivo to the air from HAYDN's

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Seasons, '*With eagerness the Husbandman*,' that it may be said to be *the same*." By referring to "*The Life of Haydn*," at pages 476 and 477, your readers may see an entertaining account of the way in which plagiarism is exposed by the Neapolitan cognoscenti; there they take "the thief in the fact," which in England could never be accomplished at any of our theatres. There also may be seen numerous examples cited of composers who have appropriated to themselves the musical circulating medium of others—forged their notes —and pilfered their most pleasing melodies; if such be the way in which a composer of eminence can be produced, I will undertake to provide the theatres, both in London and on the Continent, with first-rate men, by only "six months' tuition," *upon moderate terms!* But seriously, I would observe, from the instances just mentioned, that the greatest caution and forbearance will be necessary to young composers who are desirous of soaring above mediocrity, in *revising* their compositions; for in these enlightened days, when art seems to have reached its very utmost perfection, and science its most refined finish, there must be a considerable portion of unconscious imitation in almost all their productions. Those who reside in London, especially, are more exposed to this error, from so frequently hearing such a variety of compositions of the most exalted kind, and the greatest performers that all Europe can produce; and, as it seems natural they should despair of attaining superiority over such things by any attempt at originality on their parts, they set to work upon the style of this or that master, compromising with their conscience and considerably lightening their labour, in hopes of succeeding, *as* well as those they imitate; but the fallacy of this mode of proceeding soon appears, when the fashion of the model passes away, so passes the productions of the imitator. I would therefore urge upon the attention of those who are anxious to build the fabric of their fame on a solid foundation, this one rule:—After studying hard and hearing all possible variety of styles in composition, labour to strike out a style for yourselves, and submit your productions to the judicious and experienced; when haply you may avoid the error from which even a CORELLI, a HANDEL, or a ROSSINI have not escaped.

I am, dear Sir, your's, very truly,

F. W. H.

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TO THE EDITOR.

Sir,

In the tenth Number of your Review a curious circumstance is mentioned of Haydn having begun his canzonetta, "*My mother bids me bind my hair*," with the second verse instead of the first, and why he should have reversed the order in which Mrs. Hunter has written these beautiful lines, your Correspondent is at a loss to discover; but to me the cause is very apparent, as I think the alteration has been made for the purpose of musical effect. On reading the words, Haydn would naturally turn to the resources of his great and comprehensive mind for a suitable melody in which he could attire this elegant poem; and although the one he has chosen is exceedingly graceful and happily conceived, yet it is evidently at its commencement too sprightly for the thoughts which pervade the opening lines. If I may be allowed the expression, it is too crisp in its melody to entwine itself with the languid inflections of the first verse, but its simple gaiety accords well with the second. If we trace this beautiful air, we find it relaxing into pensiveness as it proceeds, and at the words, "*Alas! I scarce can go or creep*," it droops into a pleasing languor: the mind and ear being thus prepared by the musician's art, the subject is recalled to the succeeding verse in a subdued tone of colouring, that renders the junction of sounds with the words perfectly easy and natural. But if the original verse had been placed at the beginning, its sombre cast would have tinged the melody with too dark a hue, and those sparkling lights which grace the present composition would have been lost in a profound melancholy.

There is another subject hinted at in the same paper which appertains more to the philosophy of the art, but which has taken my attention, as it involves a principle peculiar to music. We are informed that Mrs. Hunter had previously written her own words to an air of Pleyel's, and notwithstanding Haydn has succeeded to admiration in setting the same, yet in their simple and original connexion your Correspondent is of opinion they are equally pleasing. Whether sounds be added to words or words to sounds the effect it would seem is much the same. In the oratorio of *Judah*, which has just made its appearance, the author has adapted English words to many

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pieces taken from HAYDN's Masses, with such an identity of feeling as to render them perfect compositions. I ask then how is it that this alliance of words and sounds can be equally good in both cases, and especially when there is no analogy in the words.—For instance, chorus No. 23 is a *Gloria* in the original; in the English it is converted into a military piece leading on to battle; chorus No. 15 is an *Et resurrexit;* in *Judah* the same music is appropriated to the words, "*Then Israel sighed in bondage*," with a description of their sufferings in Egypt. No. 17, a "*Dona nobis pacem*," in the English forcibly depicts, "*Pharaoh and his Host drowned in the Red Sea.*" We might suppose, if there was a just connexion between the words and music in the original, there could not possibly be any agreement in the English form; but I gather from the review of *Judah*, in your tenth Number, that that is not the case, nay, I even find a higher praise bestowed upon the English oratorio* than upon the mass. I am willing to accede to the opinion of the Reviewer, that the arrangement in *Judah* on the whole is "masterly," but I am not equally prepared to speak in such light terms of the first mass as your Correspondent has done.† With me every bar which HAYDN has written is sacred, nor do I think it in the power of any composer of the present day to improve his compositions. This property of music representing such opposite sentiments appears very extraordinary, and I shall feel obliged by seeing this subject made a matter of enquiry in your next Miscellany.

I am, Sir, your's, &c.

DEL HARP.

Soho Square, July 12, 1822.

* Review No. 10, page 228, "a fine chorus of HAYDN, for which words of adoration and praise are chosen, and the music is throughout grand and impressive."

† Review No. 9, page 9, speaking of the same music, your Correspondent charges HAYDN with having written in too theatrical a style, and the same movement, which is so justly extolled for its impressive grandeur in *Judah*, is spoken of as having nothing but the air of an elegant minuet.

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HINTS ON A KIND OF MUSICAL SHORT HAND, OR LITERAL NOTATION.

TO THE EDITOR.

Sir,

It, I believe, not unfrequently happens to composers of music, when on a journey, that an air, or theme, the subject of a fugue, or other musical ideas, are suggested to their imagination, which they would naturally wish to secure whilst they are fresh in their mind, but for want of opportunity or of not having ruled paper at hand, the thought is liable to escape from their memory.

It also sometimes happens, that an amateur of music hears a psalm-tune, chant, responses to the commandments, &c. that are new to him, and which, if of a pleasing nature, he would wish to transcribe, but for the above reason, is likewise obliged to forego it. Having, in such cases, myself occasionally adopted the following expedient, I am induced to communicate it to the public, that others in the same circumstances may avail themselves of it.

Instead, therefore, of the usual staff of lines and spaces, I express the different notes of the scale simply by the letters denoting them; using capitals for the lowest octave in both treble and bass, and small letters for the next octave in each, as in the following example :—

No. 1.

C	D	E	F	G	A	B	c	d	e	f	g	a	b	c^{8}	d^{8}	&c.
E	F	G	A	B	C	D	e	f	g	a	b	c	d	e^{8}	f^{8}	&c.

The reason why I have fixed on E E, as the lowest note in the bass, is, that the arrangement of capital and small letters, both for the treble and bass, may exactly correspond with each other, as the notes in *both* clefs, up to the *middle line* of the staff, may be expressed by capitals, and all above that with small letters, in which, (by carrying the treble above b, or the bass above d,) should the beginning of a third series of letters be at any time required, it may be expressed by an 8 above the small letters, signifying an octave higher, as in the preceding example.

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As the series of letters for the treble and bass are separated from each other by a line, there will be no occasion to mark any clef, as the letters *above* the line may always be accounted *treble*, and those *below* it *bass* notes; and even when, for the simple purpose of noting down an air or subject unaccompanied, only one series is used, it may be as well to draw the line, which, besides answering the purpose of keeping the letters even, will also serve to denote the clef, by the letters standing above or below it. It will however be proper to prefix the *key* intended, for which, if *major* a *capital*, and if *minor* a *small* letter may be used. Thus an A, so placed, will signify the major key of A, with 3 sharps; and g the minor key of G, with (of course) 2 flats.

According to this method, the old 100th psalm may be given as a specimen.

G | G | GF | ED | GA | B | B | BB | AG | C B | A | G | AB | AG | EF | G | d | BG | A C | B A | G
G | GD | EB | ED | G | G | GG | DC | C G | D | G | DG | DB | CD | G | G | gc | DA | BCD | G

In like manner, any air or subject may be noted, on the back of a letter or leaf in one's pocket-book, on a journey, whilst the coach stops to change horses, or during any other short interval, with no other apparatus than a pencil and a scrap of paper.

In the above example (as in most of the old psalm tunes and chants) the notes are all equal, there being just two notes in a bar throughout. Nothing more, therefore, in such cases, is required than to write the corresponding letters in their natural order. Where however the notes are not so regularly arranged, then it will, of course, be expedient to distinguish the *time* of the different notes, which may be done in the following manner.

Every bar being naturally divided in common time into two or four parts, and in triple into three parts, whenever any note is continued beyond one of these divisions (as when semibreves are interspersed with minims) I then add a short horizontal stroke – being the mark of continuation in thorough bass, to the letter expressing the semibreve, to shew that such note is continued for two divisions of the bar. When however any division comprizes more than one note, then the separate divisions of the bar may be marked by *commas*, which, being inserted between the letters, will form them into groups; and should there be an inequality in these, as when quavers, semiquavers, &c. are comprised *in the same division*, then a *slur* may be placed over the letters denoting two semiquavers, or four

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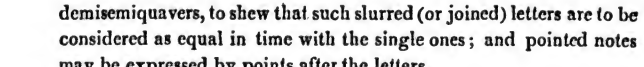
demisemiquavers, to shew that such slurred (or joined) letters are to be considered as equal in time with the single ones; and pointed notes may be expressed by points after the letters.

In the following examples the whole of the foregoing rules are exemplified.

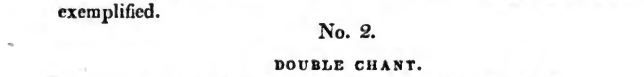
No. 2.

DOUBLE CHANT.



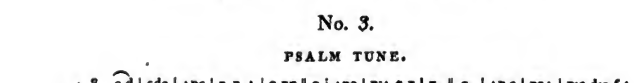
No. 3.

PSALM TUNE.



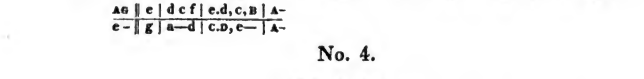
No. 4.

COMMANDMENTS.



No. 5.

Subject of a well-known Fugue of Handel.



N. B. As some of the treble notes in the last example run below C, they are written under the line, as high bass notes, but are distinguished from being really bass notes, by the word *treble* (or treb.) being put over them.

I do not however mean to say that the examples in letters may be as easily read as those in notes, to which character they must afterwards be reduced. Yet the end of preserving the melodies in the memory, by a convenient method is fully answered, which is all that is intended by the contrivance here submitted. And although, *at first*, the distinction between the large and small letters necessary to be observed, may cause some little hesitation or mistake, yet by bear-

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ing in mind that all notes up to D, the *middle line* in the bass, and to B the *same line* in the treble clef, are to be written in *capitals*, and *all above such middle lines* in each clef, in *small letters*, the practice of using the proper characters must soon become perfectly familiar.

As, after all, some may be inclined to think that the foregoing expedient can only be of use when the person resorting to it is not provided with a scrap of music paper, which those who are likely to require it may always carry with them without inconvenience, I yet cannot help thinking that even in that case, the method here suggested will occasionally be adopted in preference, particularly when in company with stangers, (as in a stage coach or in the coffee-room of an inn) who, on a person noting down his ideas on ruled paper, might be apt to make such observations as the following :—" O, this man must be some musician, who wishes to let us know that he is a composer," &c. whereas, by adopting the *literal* system, no one present need know that he is doing other than simply making a memorandum.

SENEX.

TO THE EDITOR.

Sir,

THE article in your last Number, signed Nominis Umbra, appears to me to be written by a disappointed author, or at least the friend of one, who after a few dismal quotations (which have little more to do with the subject than to shew the bent of the writer's mind), quarrels with the present state of things, and attempts to fix the proportion of remuneration due from the public to the musical composer, teacher, and performer.

It is not my intention to dispute the propriety of his remarks in this respect, in rewarding the composer and teacher more than the mere performer, or to agitate the question of the great preference said to be given to foreigners; but as he has called the judgment of the musical public into question, imputing to them an inversion of the right order of things, by rewarding the performer far beyond his merits to the prejudice of the author and teacher, it is my object at

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present to look to this part of the subject, and having made some minute enquiries I think I shall be able to shew that your correspondent is far from correct in his conclusions.

In order to put the question fairly, it may be necessary to draw some sort of comparison of the profits arising from the labours of these three branches of the art, and also to shew that it has been progressive, I shall begin as far back as Dr. Arne, the author of *Artaxerxes*, for the copyright of which the Doctor received sixty guineas—considered to be a ruinous sum at that time; and since his time, though of much later date, some of the most popular authors have been Storace, Shield, Braham, and Bishop—the first of which, for *the Haunted Tower*, obtained 400*l.* and I believe Mr. Shield received as much for one or two of his operas; but Mr. Braham, from his extreme popularity, rose to 1000*l.* for *the English Fleet*, and at last to 1100*l.* for another opera; and as to Mr. Bishop, I am given to understand that for several years past he has not received at the rate of less than 1000*l.* a-year, and that chiefly for his theatrical compositions. It is true, at the same time, that such men as Mr. Bishop generally work like slaves, being completely at the mercy of the manager of the theatre as to the quantity of operas or musical pieces to be produced in a season. But in pianoforte music *a popular author* may take his leisure to produce rondos, airs with variations, or divertimentos, and receive from ten to thirty guineas a-piece for them. Numerous instances might be given of larger sums paid for particular pieces—for instance, Mr. Cramer once obtained 50*l.* for one of the latter description; Dr. Callcott and Mr. Harrison each the same sum for *a single glee*, and more than once the like sum has been paid for *a song!* all of which, Mr. Editor, will I think go to prove that the author *who conforms to the taste of the day* does not go unrewarded. Next comes the teacher, who in the metropolis 25 years years ago used to think himself well paid at 3s. 6d. or 5s. 3d. per lesson, but who now aspires to a guinea; and although there are still many good masters at half-a-guinea, yet nearly all those who consider themselves *in the first class* require a guinea per lesson. And now, Mr. Editor, look at the state of the case as regards the performer,* whom Nominis Umbra elevates to the *first* station of

* It must be confessed, although not insisted upon by Nominis Umbra, that singers, who ought to be considered on the same footing as performers, have met with a degree of encouragement far beyond instrumentalists; too

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rewards. A great deal might be said on this part of the subject, but I shall be as brief as possible, referring only to piano-forte players (by far the most general and popular class), the two greatest of which of late years have been MESSRS. CRAMER and KALKBRENNER; the first of whom has frequently complained when pressed to play in public, that he was tired of doing so, for that whenever he did play, it did not induce fifty persons to purchase tickets beyond his own immediate scholars and connections! And as to the second, so long as he played in public without pay, he was in demand; but no sooner did he fix a moderate price for his labour, than he was deserted by those who give concerts, and we now scarcely ever have the pleasure to hear him! Many instances might be adduced in respect to other instrumental performers, who, after the novelty of their first season is gone by, cannot obtain a price at all adequate to their talents. I do not however mean to deny that there are many men of real talent as *authors*, who meet with little or no reward for their labours; but I mean to contend, that in most cases this arises from the peculiar line they take in producing that *which is not in demand by the generality* of the public; for instance—the author who writes works of theoretical science, difficult concertos, fugues, canons, &c. &c. writes only *for the few*, or perhaps for posterity, and therefore ought not to expect the same proportion of remuneration as he who is less ambitious of future fame, whose chief aim is *to be useful*, and whose general style is not above the capacity of the multitude; in fact, an author who writes entirely for fame should make up his mind that he has but little chance of uniting profit with it, because the publisher is not to be supposed to be so blind to his interest as to pay a large sum for works of this kind, which are generally doomed to lay a long time on the shelf.

I remain, Sir,

Your very obedient Servant,

C. C. T.

much praise cannot therefore be given to the Philharmonic Society for their successful endeavours to bring back the latter to their proper rank in the estimation of the musical public.

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Proposal for publishing, in the Quarterly Musical Review, the Outline of a New Theory of Musical Harmony, founded upon a new principle, the subject of which is here introduced, by proving that the Harmonics 2, 3, and 5, which produce the intervals of the 8th, 12th, and 17th respectively, cannot be generated simultaneously either with or without the Generator, and consequently that they cannot be considered essential to the Generator.

TO THE EDITOR.

SIR,

As there exists at present no theory of musical harmony that admits of demonstration, in the proper acceptation of the term, or, wherein, if any kind of system be observed, there is not a very great discrepancy between that theory and practice; it is, I believe, the general opinion of men of science, that the principle of musical harmony is still unknown; and, in this opinion, they are farther confirmed by the different, and even opposite sentiments entertained among theorists, as well as by the perplexity, and obscurity, in which the subject has ever been involved.

But, since upon the assumption of a principle, though a false one, specious arguments can thence be easily adduced, in support of theories, however absurd, or even opposite to each other, I am aware, that many who have studied this science, are so far deceived in this way, as to imagine it already in a state not far removed from perfection.

But, as my views upon this subject, have been formed with much deliberation and reflection, and confirmed by having recourse to many tedious, and minute experiments, whereby the works of the best composers have been subjected to a new and very strict course of analytical investigation; I trust, you will allow me, in each succeeding number of your Musical Magazine, to enter into a discussion upon some topic connected with this branch of music, in the course of which I hope to be able to establish a principle of harmony, of universal application to practice, and hitherto entirely unknown.

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Should this proposal not be inconsistent with the design of your periodical publication, the public may, through this medium, be gradually prepared for what I may hereafter publish in the form of a regular treatise, by being previously introduced, one by one, to the consideration of every branch of the entire work.

But the chief motive which induces me to desire this mode of communication, arises, Sir, from the earnest manner in which you seem to wish to render your work the vehicle for scientific discussions, as well as from the candour and justice, which have hitherto characterized the criticisms and remarks of your Magazine, upon the works and writings of various authors.

That these reasons should operate very powerfully in my mind is certainly but natural, for perhaps a case can scarcely occur wherein the claim for the faithful observance of these qualities is more imperatively demanded from the pen of a Reviewer, than where an individual, uninstigated by the hope of any other reward than the satisfaction of being useful where it may be in his power, ventures to come forward, with the avowed object of attempting to establish principles, subversive, as he deems them, of many deeply rooted and very general prejudices; principles, which, if ever established, must eventually lessen in the public estimation every former work upon the same subject; and therefore, principles, against the general reception of which every thing (unless it be allowed to except the truth) is at present opposed.

The subject chosen for the present enquiry is, whether musical sounds be *essentially* accompanied with those harmonics, which with respect to the generator, produce the intervals of the 8th, 12th, and 17th; or whether the accompaniment of these harmonics may not be merely the effect of some peculiar circumstance, or circumstances, operating occasionally, but not constitutionally, in its production.

This is a point of great importance, and concerning which the musical theorist, and the best philosophers on acoustics, are totally at variance; and, as it might hereafter be advanced as an objection to the principles I propose to communicate, I commence by endeavouring to place this matter in a clear point of view.

Hitherto musical theoretical writers from the time of Rameau, who first observed the phenomenon of the spontaneous generation of these harmonics, have generally, if not universally, followed the opinion of that author, who affirms, that the generation of these harmonics is an

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essential, or a *constitutional* property of musical sounds, and consequently that there is no such thing in nature, as a simple sound.

This, however, at best, is a mere assumption, the doctrine of which has already been exploded by CHLADNI, in his celebrated work entitled, *Traite d'Acoustique*.

But, since it has afforded to the numerous musical theories brought forward from time to time since RAMEAU's, the appearance, at least, of being deduced from a principle derived from a natural phenomenon, this may account for that almost total neglect to examine into its truth, which is, however, the duty of every one himself to undertake, before he proceed to build a system, or to frame rules which are supposed to result from it, as its remote consequences.

But notwithstanding all the stress that has been laid upon it, the only inference that has been drawn from it, is, that every fundamental note in harmony requires a similar accompaniment—that is, its major 3d or 17th, perfect 5th or 12th, and octave or 8th. But I hope hereafter to prove that this notion is as utterly devoid of truth, as is the hypothesis from whence the idea originated. At present it is only necessary, without entering into any comment, to mention the single instance of the minor common chord, in minor keys.

This mistaken idea has also furnished to organ builders, a reason for continuing the use of the cornet, sesquialtera, twelfth, and other similar stops, by the barbarous admixture of whose sounds, the purity of the tone of the organ is so much deteriorated; for though the false notes which must every where abound cannot be detected individually, it does not follow that the ear is insensible to their ill effects; for in this respect it resembles the effect produced by a piano forte, or by any other instrument, when in a certain state of bad tuning, or when it has got to a certain degree out of tune. We are in either case very sensibly affected in consequence, though the ear in the course of performance, by no means traces the defect to each note, nor in fact to any note, individually, except, where one, or more of them happen to be much worse than all the rest.

What then can be said in support of a system, which, while we play in the key of C, major, or minor, causes every note we strike to be heard at the same time, transposed into the keys of G, and of E, major, or minor, respectively; with similar transpositions, to each note, also, accompanying every other key.

I know of no other reason that can be given in favour of this

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practice, except that a great deal of noise is by this means obtained at a small expence. In reply to those who may think those stops good, provided they were accompanied with a due mixture of others, notwithstanding their horrible effect when used alone, or with too scanty a proportion of others, I maintain, that this very circumstance proves them to be a nuisance at all times; for, since by this it appears that the less they are heard the better we are pleased, it seems to me, that consequently, we shall be best pleased when they are entirely discarded, and their place supplied by another principal, fifteenth, or some solo stop.

That the tone, *in listening to a single note*, is enriched by these stops I most readily admit, but though the major common chord, which every note is made to produce by the use of these stops, is certainly the most beautiful chord in nature, it is well known, that nothing is more insufferable, than a combination, or a succession of common chords, and yet both these effects are perpetually taking place by means of these harmonic stops.

Neither, in fact, does the idea which supposes the generation of those harmonics, to form an essential accompaniment to the generator, lend the smallest support to this practice, even were it true; but, on the contrary it is directly opposed to it; for, upon this principle, those harmonics are already generated by all the other stops, and what is more, in that exact proportion of strength which nature has established, besides being moreover at all times perfectly in tune with the generator; hence, even in this point of view, these stops must not only render those harmonics too loud, but from these other harmonics must be generated, whose sounds must be foreign in the most remote degree to the generators of the solo stops.

But returning to the subject under consideration, it is undoubtedly a fact that the lower or graver sounds of musical instruments, may frequently, (but not always) be heard accompanied with some one or more of their harmonics, spontaneously generated.

But does this prove the generation of the harmonics 2, 3, 4, and 5, to be *essential* to the generator? Or, that these harmonics only, are essential to the generator? Certainly not.

But the advocates for this opinion, in order to support their hypothesis, contend that though these harmonics be not always audible, yet, by analogous reasoning they may, notwithstanding, still be supposed to accompany every generator.

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But let us now proceed to the reflexion of what may be urged against this hypothesis, in support of which no direct proof has been brought forward.

In the first place, then it may be observed, that these harmonic sounds are never heard to accompany the more acute generators, not even of those, where the ear might still appreciate the very notes that would be produced; and yet within a certain compass, the more acute a sound is the more distinct and piercing it becomes. And this holds true, even with those sounds that are in a considerable degree too acute for the ear to appreciate their notes, as is the case with many birds and small whistles.

Arguing then, in reference to this single reflection, I might with the strictest propriety insist, that if those sounds be really generated, the ear would be sensibly affected by them.

The next consideration is, that if every generator be essentially accompanied by the simple harmonics 2, 3, 4, and 5, then must every other harmonic, ad infinitum, also accompany the generator.

Even Rameau has admitted, that upon the harpsichord he has distinctly heard the harmonic 7, which with its generator produces the interval of the 21st. And, had he listened very attentively to the harmonics spontaneously generated, by a very grave generator, he might also have heard the sounds generated by the harmonics 9, 10, and 11, and perhaps, of a still higher denomination.

But, whoever will listen to the combination of sounds produced by a very large bell, like those hung in church steeples, may hear sounds generated by still higher harmonics; at least I can affirm that I have repeatedly, and very distinctly, heard from one particular bell, the sound generated by the harmonic 19, which, with the generator, produces the interval of the 31st, being the fourth octave to the minor third.

Here then is another argument in favour of the point for which I contend, for even with respect to the harmonic 7, which Rameau says he heard, does it not follow upon the same principle of analogy by which the harmonics 2, 3, 4, and 5, are considered as essentially accompanying their generator, because they are in some cases audible, that this harmonic also must be looked upon in the same point of view? And then, will not this argument apply equally to the sounds generated by the harmonics 9, 10, 11, &c. after they shall have been once heard? Or rather, to state the case truly, does not the same

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principle of analogy necessarily oblige us to suppose the co-existence of the sounds generated by every harmonic *ad finitum* accompanying its generator?

But, if the generation of the harmonics, with respect to musical strings, be occasioned (as is universally admitted) by the string's dividing itself spontaneously into a certain number of equal portions, for each harmonic, *the harmonics arising from no two primes, can ever be generated simultaneously;* for, since the nodes, (or points at rest) required for the generation of one prime, must necessarily be disturbed by those belonging to any other, how is it possible for such vibrations to take place together?

For the same reason also, *no two harmonics whatever can be generated simultaneously, except where the nodes of each coincide, so, that those of the higher harmonics, subdivide those of the lower;* but in this case, many harmonics may be generated at the same time.

Thus, for instance, the generator and a series of octaves, arising from the harmonics 2, 4, 8, 16, &c. may be generated at the same instant, because the nodes of each harmonic may be relatively, though not absolutely at rest. And, as the larger vibrations of the generator, are not affected by the smaller vibrations of its harmonics, so, in like manner, the larger vibrations of the lower harmonics, are not affected by the still smaller vibrations of those higher harmonics, which only produce an internal motion, with respect to the lower harmonics.

But, upon a little reflection, it will soon be perceived that the case is very different, as it respects the vibrations of two primes, or of those harmonics where the nodes of the higher, would intersect those of the lower; because in these cases, the vibrations of one harmonic, must necessarily interfere with the nodes required to generate the others.

But, in order clearly to illustrate this matter, I have drawn out the figures in plate I, wherein are shewn the position of a string, not only during that state of vibration by which the generator only is produced, or, by which a single harmonic is generated, as in figures 2, 3, 4, and 5; but, also, so as to point out the mode by which compound vibrations are performed, as in figures 6, 7, 8, 9, 10, 11, and 12; by the aid of which, the nature, or form of the vibrations, of every possible compound of the generator, or fundamental, and a harmonic; or, of the fundamental and its harmonics, can easily be conceived.

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To describe this complex mode of vibration, I believe, was never before attempted.

Figure 1 represents the state of a string when vibrating so as to produce its lowest, or fundamental sound only.
Figure 2 ditto ditto the octave, or 8th only.
Figure 3 ditto ditto the 12th, or octave 5th only.
Figure 4 ditto ditto the 15th, or double octave only.
Figure 5 ditto ditto the 17th, or double octave 3d only.
Figure 6 ditto ditto the fundamental, and octave.
Figure 7 ditto ditto the fundamental, and 12th.
Figure 8 ditto ditto the fundamental, and 15th.
Figure 9 ditto ditto the fundamental, and 17th.
Figure 10 ditto ditto the fundamental, 8th, and 15th.
Figure 11 ditto ditto the fundamental, 12th, and 19th.
Figure 12 ditto ditto the fundamental, 8th, and 19th.

The strings are all to be understood as revolving round the straight line P p, this being the vibration which produces the sound of the generator or fundamental.

As to the vibrations of the single harmonics described in figures 2, 3, 4, and 5, they, in fact, differ in no respect from the vibrations of the generator; (fig. 1.) since each portion may be looked upon as a whole length, the points or nodes at A, B, C, and D, being absolutely at rest, like the extreme points P p, of all the other strings. Neither is it necessary that the curves of one portion, should revolve in an opposite direction to those above, or below, provided the nodes be firmly held in their natural place of rest; because in this case, the sound may be excited from each portion separately, and independently, so that any one, or more of the portions, may vibrate without the others. But this cannot be done, when the nodes are either formed spontaneously, or by the application of a very slight touch on any one of them; for, in either of these cases, the opposite direction of the adjacent curves is indispensable; because the nodes are kept at rest, by being equally, and continually poized between two contending forces pulling in opposite directions; and not in consequence of the slight pressure upon one of them; for this has no other effect, than that of preventing the string from assuming any new division, so as to produce a new harmonic.

When a string vibrates, every part of it will describe a circle, which, like the vibrations of the generator, round the straight line P p, will be greatest in the centre, between the two fixed points.

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As the straight line P A, in figure 2, is shorter than the straight line P 2, in figure 1, being only equal to the line P 3, in order that the arcs formed by the string in figure 2, may be equal to the arc P 2 in figure 1; the radius must be reduced one-half; and hence, universally, when strings of various lengths, are distended equally, from a straight line, the radii of the arcs which they produce, will be in the direct ratio of their lengths; or, if harmonics, of the lengths of their portions.

In the figures 1, 2, 3, 4, and 5, the plain line shows the string in one position, and the dotted line, in another; or, as it would appear after a semi-vibration; and, in these five figures, the length of the curved line which represents the string, is the same as in figure 1, and consequently, if the length, tention, and thickness be equal, before the string is disturbed, or made to vibrate, it must also be equal, during the vibrations represented by the figures.

In compound vibrations, the arcs described by the string are all sections of one common radius; and hence, *the tension of every part of the string, is the same as if it were vibrating, so as to produce the sound of the generator only.*

In compound vibrations, the circles described by the vibrations of the harmonics, are smaller than the circle described by the vibration of the generator, in the ratio of the square of the frequency of their vibrations. For example, in the vibrations which produce the harmonic 2, in the compound vibrations of the generator, and its octave, as represented by figure 6; the circle, which the vibrations of this harmonic describe, round the centre of the straight line P b, is to the circle of the generator, round the centre of the line P p, as 2×2, or 4 is to 1.

Hence, *in compound vibrations, the motion of those vibrations which generate any harmonic, is slower, than those of the generator, in the direct ratio of their frequency.* For example, if the circle described by the vibrations of the generator, round the centre of the straight P p, be four inches (see figure 6) the circle described by the harmonic 2, round the centre of the straight line P b, will be but one inch; but since the frequency of the vibrations of this harmonic, is as 2 to 1, they will describe the circle of one inch, twice over, and thus move two inches, while the generator describes its circle of four inches but once.

The frequency of the vibrations of strings, which differ only in

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length, is in the inverse ratio of their lengths. For example, if the lengths be as 1 is to 2, the vibrations will be as 2 is to 1; and again, if the lengths be in the ratios 1, 2, 3, and 4, the ratio of their vibrations will be expressed by 4, 3, 2, and 1 respectively.

In compound vibrations, whatever laws relate to the vibration of the lowest harmonic, with its generator, may be also applied to the vibration of every lower harmonic, with that of the next higher denomination.

In figures 6, 7, 8, and 9, the nodes, of the harmonics, are marked a, b, c, d, e, f, g, and h; so likewise, are the nodes of the lower harmonics, in figures 10, 11, and 12.

As these nodes all perform those revolutions, or vibrations, by which the sound of the generator is produced, they are only relatively at rest, with respect to the vibration of its harmonics. In figures 10, 11, and 12, the nodes of the higher harmonics are pointed out by the letters *a b c d e f g* and *h;* and as these nodes are removed from one side, to the other, of the letters which point them out, as well as from one side, to the other, of the stright line P p, they are evidently involved in the vibrations, both of the generator, and its lower harmonic; and consequently, they are to be considered as points at rest, in relation to the higher harmonic only.

In compound vibrations, no part of the string is thrown beyond the boundary of the line which describes the simple vibrations of the generator. And all compound vibrations whatever, are bounded within the lines which represent the vibrations of the generator, and of its harmonic 2, or octave.

The course of the string, in the compound vibrations represented by figures 6, 7, 8, and 9, will be either that of the plain, or of the dotted line, throughout; and it will pass, alternately, from the course described by the one, to that of the other, with the periods of the semivibrations, of the harmonic that is generated. And, with the period of the semivibrations of the generator, the string, as represented by the plain, or dotted line, on one side the straight line P p, will pass to the plain, or dotted line, respectively, on the other side the line P p.

In the compound vibrations, represented by figures 10, 11, and 12, the entire course of the string is distinguished through every change of position, as they take place, after the periods of the sembibrations of both the higher, and lower harmonics, as well as of their generator. For, at the periods of the semivibrations of the *higher* har-

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monics, the course of the string, as represented by the fine plain line, will be changed for that of the dotted line, and vise versa. Or, the thick plain line, for that of the broken line, and vise versa.

In figures 10 and 11, at the periods of the semivibrations of the *lower* harmonics, the course of the string will be changed from that represented by the fine plain line, to that of the broken line, and vise versa; or from the dotted line, to the thick plain line, and vise versa. But, in figure 10, the fine plain line will be changed to the thick plain line, and vise versa. Or, from the dotted line to the broken line, and vise versa. Observing always, that these changes refer to those lines that are on the *same* side of the straight line P p.

At the periods of the semivibrations of the generator, the string, as represented by any particular sort of line, on one side of the straight line P p, will pass to the corresponding sort of line, on the other side of the straight line P p.

In whatever mode a string vibrates, the tension must always be equal throughout the whole length: and this is evidently the case, as we have explained the matter, for the curves described by the string, in every mode of vibration, are all drawn from a common radius; except those of figures 2, 3, 4, and 5; and the reason why these are not, has already been explained.

As the sounds die away, the radius of the arc, or arcs, is continually lengthening; consequently, in every simple vibration, every part of the string describes a spiral line.

In a compound vibration of two harmonics, as represented by the figures 10, 11, and 12, the nodes a, b, c, d, e, f, g, and h only, describe the spiral line of the generator; and, in all cases, as the sound dies away, every part of the string, of the highest harmonic describes a spiral line. For the motion of the node at one, or at both ends, has no other effect, than that of swinging one, or both ends of an instrument, on which a vibrating string is distended; for, the points P p, which may be considered as the nodes of the generator, would in that case, only be relatively, and not absolutely at rest. In compound vibrations, as the circumference of the circles described by the vibrations of the generator, and its harmonics, is enlarged, or diminished, in the same ratio,—and, as the strength of the tone depends upon the size of the circles produced by the vibrations, (all other circumstances being the same) hence, the strength of any harmonic, will always be in proportion to the strength of its generator.

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As the circles of the vibrations are larger, the tension must evidently be greater, because the string is drawn out to a greater length. Now as a string becomes sharper as the tension is greater, this would really take place, were it not, that the effect is exactly counteracted by the increased length; the natural tendency of which, as is well known, is to render the sound more grave.

It is of course to be understood, that the length, after being thus increased in a small degree, recovers its original length by the power of its elasticity.

As the length of the string is increased, by vibrating in larger circles, the thickness, of course, must be diminished in proportion, which has the effect of rendering the sound more acute; but, as this is only the means, by which the increased tension produces its effect, the consequence is counteracted by the increased length.

If a string vary in *length only*, and the impulse by which the sound is excited be *equal*,

1st. The tension, in consequence of the impulse, will be *equally* increased, whatever may be the length.

2dly. The thickness will be equally diminished by the impulse, whatever may be the length.

3dly. The length will be increased, by the impulse, in proportion to the original length.

4thly. The circle described by the vibrations will be in the direct ratio of their lengths; and as the frequency of the vibrations, is inversely in proportion to the length.

5thly. Hence, whatever may be the difference of the lengths, *the rate of motion, or the space passed over by the vibrations at corresponding points, as at the centre, &c. will in all cases be equal.* For example—if two sounds, of equal intensity, be excited by an equal impulse acting upon two strings, whose lengths are as 1 is to 2, by which the vibrations will be as 2 is to 1; since the circle described by the vibrations of the higher sound, is only *half* that described by the lower, two vibrations of the former, must necessarily be exactly equal to one of the latter, &c. in all other cases.

Now, if it be admitted, as it certainly must, that the intensity of sounds is equal, notwithstanding any variation of the pitch, when that is occasioned by the difference of the length only,* then—

* To prove this, it is only necessary to consider, that were it not true, the strength of the tone, as we ascend, or descend, the scale upon the same string

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6thly. *The intensity of sounds, will vary in proportion to the rate of motion produced by the vibrations;* and hence, as the circles of the vibrations diminish, the sound dies away. Again, by experiment, it appears, that if strings vary in thickness only—

7thly. *The intensity is, in proportion to the square of the diameters;* that is, if the diameters be as 2 to 1, the intensity may be increased in the ratio 4 to 1, &c. provided, however, that the impetus be increased in the same proportion: for, as the mass, or weight increases with the square of the diameters, if the diameters be as 2 to 1, the mass or weight will be as 4 to 1. It may therefore be considered as four fine strings, converted into one thick string, which is of itself capable of sustaining the impetus, which might be separately communicated to the four fine strings, consequently—

8thly. *The intensity is in proportion to the mass or weight.*

9thly. If the thickness be increased as the $\sqrt{2}$ is to 1, or till the weight be doubled, while the circumference of the circle of the vibrations be diminished in the same proportion, the intensity will be the same; because the effect that might be produced, in consequence of the increase of weight, is exactly counter-acted by the diminution of the motion, produced by the impetus.

10thly. *In those harmonics that are generated coincidently with their generator, the rate of motion, and consequently the degree of intensity of one with another, and with the generator, is in the inverse ratio of the frequency of their vibrations, and in the direct ratio of the length of their respective portions.* For example—the vibrations of the harmonic 5, when simultaneously generated with the generator, are 5 times as frequent; the motion is 5 times as slow, and the intensity of the tone 5 times less, than that of the generator.

It is necessary here to observe, that with respect to the intensity of the tone, this can only be true during the time that the vibrations of any particular harmonic with the generator continue; for, though in the event of a periodical progression from one harmonic, to another, through a series, the rule will still hold good with respect to the harmonics—yet, it will not be true with respect to the generator, since the vibrations of the generator, are uninterrupted; while those of the harmonics, only return at stated periods.

of a violin, would continually vary; and the consequence would be the same upon a piano forte, with all those strings that are of the same size.

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How exactly this agrees with our experience of facts, must be strikingly obvious to those, whose attention has ever been directed to the effect of the spontaneous generation of harmonics.

As it is a law that in the vibrations of harmonics, the arcs or curves formed by the string should always turn first one way, and then the other; it must be evident that by the continuation of an arc in the same direction, no node can be formed. Another law is, that adjacent arcs in order to balance each other, must not only swing in opposite directions, but the arcs must also be all equal one with another, and be moreover, sections derived from one common radius. But, if the arc P z, in figure 10, be part of the arc belonging to the harmonic 2, and, if it be continued on to Y so as to compose two arcs for the harmonic 3—first, there is no node at z—secondly, the arcs of the two adjacent portions which belong to the harmonic 3 turn in the same direction, and thence become but one arc—thirdly, it breaks the connection with the arc p y; for the arc P a requires the arc p y a.—Again, if the curve p y, proceed to p x, then there can be no node at y, and two adjacent arcs again turn in the same direction, and thereby become in fact but one arc, and the connection is again broken off at z x. As to the vibrations of the harmonic 2, as the arcs P a, and p a, would be interrupted if P a, were carried on to P Y; or if p a, were to be continued on to p x, it *proves to demonstration, that these vibrations are absolutely incompatible with each other; and hence, that the harmonics 2 and 3, cannot, simultaneously be generated either with, or without their generator.*

If any one of the portions, of the lower harmonic, be divided into smaller portions, for the higher harmonic, every one of the portions of the lower harmonic must be divided also. For example, the inner arc P a, (on the right side) cannot proceed to the outer arc P a, and by this means produce the harmonic 2, while the portion p a, forms a node at c, in order to produce the double octave. For, as the vibrations of p a, are twice as frequent as those of P a, the arcs of the vibrations of a c, cannot be opposed to those of P a, and at the same time to those of p c. Besides, the effect of the inner arc P a, is to draw the node a, towards the centre, which would be counteracted, if it were poized by the outer arc a p; but, when the outer arc a c, is opposed by that which is next to the outer one c p, as the power of the one would then be balanced by that of the other, they can have no power at a, to oppose the force of the arc P a.

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And it will be seen in all cases, that the forces of the arcs cannot possibly be equally poized by each other, so as to sustain the fundamental vibration at the same time; unless, where the portions of the lower harmonics, are all subdivided in a similar manner.

Even in that state of vibration where the nodes are absolutely at rest, if one of the portions of a lower harmonic be subdivided, so must all; for, one half of a string cannot vibrate so as to produce the octave, while the remaining two quarters, are vibrating, so as to produce the double octave. As a proof of this, if we slightly touch the node, either at the first, or third portion, in order to produce the double octave of the generator, the other nodes will become fixed in consequence; but, if we touch the node in the centre, as the string is then divided into two equal portions, the octave, and not the double octave, will be generated.

It may be here requisite to observe, that those harmonics that cannot be generated simultaneously, may, notwithstanding, succeed each other so rapidly, as to produce nearly the same effect; and this no doubt often happens; but then though the octave, or 8th, generated by the harmonic 2, the 12th or octave 5th, generated by the harmonic 3; and the 17th or double octave to the major 3d, generated by the harmonic 5, may thus be generated in succession, it cannot be said that their generator is essentially accompanied by them, since it can only be accompanied by one at a time; and hence, as it respects the generation of the harmonics of those three primes, (to the exclusion of an infinite series of others) only one third of the time during the vibration of the generator, can be accompanied by the vibrations of each of these harmonics. But, if a string generate the harmonics progressively, it can never go through a series ad infinitum, however rapidly they may succeed each other; and since in this case, there would be no returning to the lower harmonics, we should only hear any particular harmonic for an instant, and no longer. Again, if the lower harmonics only be generated, then, we should hear the sounds of those lower harmonics only, and from the rapidity by which they succeed each other, they would seem to be generated simultaneously; and this exactly agrees with what we find by experience.

I now proceed to explain, what appears to me three of the principal causes, by the more or less partial operation of which, both separately, and combined, a string becomes more or less favourably disposed for the spontaneous generation of harmonics; these are—1st. the

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greater length of the string, which must obviously render it capable of being divided into portions, with greater facility than when it is short.

The meaning of this must, however, not be interpreted in the sense, as if it were intended to deny, that the principle of infinite divisibility physically exists with respect to short strings, as well as with long ones; or, that by the application of a certain degree of force, a string may not practically be divided into such a number of portions, as to cause them to generate much higher harmonics singly, than what are generated spontaneously.

2dly. The greater fineness of a string, which by being proportionably more flexible, becomes also more easily susceptible of being divided into a greater number of portions; and consequently, of generating harmonics of a higher denomination, than where the string is thick, and more stubborn.

3dly. The nature of the means, by which the sound of a string is excited. Thus, for instance, if the means be violent, and the string both long, and thin, by the united operation of these extremes the sound of the generator will not be heard at all, till after the first violent agitation has in some degree subsided; and even then, only very faintly, and accompanied with the confused noise of a great many harmonics.

On the contrary, if the string be proportionably thick to its length, and the cause of excitation moderate, the tone of the generator, will be full and clear, and no harmonic sounds will be heard. Here we see the reason why thicker strings for the bass notes in the piano forte, and other instruments, have been introduced, in the place of finer ones, as formerly in use. For, considering things in this light, the effect of the admixture of harmonic sounds, in such instruments, must be looked upon as a great defect; which, as far as possible, should be obviated.

I shall now close this long, and, were it not an object of considerable importance, I should fear, somewhat tedious disquisition, by adverting to the peculiar effects produced by the Æolian harp; which, to my ideas, seems to afford such a convincing practical proof in support of the positions for which I have been contending, as to amount, almost, to a perfect demonstration. For, in this instrument, when the sound is excited by a gentle breese of wind, we hear only the grave sounds generated by the lower harmonics; but, in propor-

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tion as the power of the wind increases, the sounds of the higher or more acute harmonics are generated. Here then, it is obviously apparent, that a more powerful energy is requisite, to dispose a string to generate the higher harmonics, or those where the nodes are more numerous, than the lower, where the nodes are fewer, which also corresponds with the increased difficulty which is always experienced in producing the higher harmonics, in comparison with those of the lower, in the case where one of the nodes is slightly touched for that purpose. And here also we are made sensible of the progression from one harmonic to another, which again proves, that they are not generated simultaneously; or, else, why should first one, and then another, be so distinctly heard while all the rest are inaudible.

I am, Sir,

Yours &c.

D. C. H.

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ON CHURCH MUSIC.

Continued from Page 44.

But let the same number of individuals read or repeat in one even tone, which may be accomplished almost without effort, and the most fastidious ear needs not to be displeased. To effect this is only required a Precentor possessed of a strong, clear, tenor voice, which may be distinctly heard of all present. Such a Precentor in parochial churches is, or should be, the clerk; who is to officiate as bellwether to the flock. As has been premised, it is necessary that he read in a continued even tone, seeing that otherwise it is absolutely impossible for the people to follow him, and the harsh discord which is the inevitable consequence of a different method of proceeding, is obvious to the most unmusical ears. Some parish clerks, as though infected with the would-be-reforming spirit of the age, have recently modified this part of their duty, and betaken themselves to a style of reading, to speak the most respectfully of it, highly inappropriate. Where the people do not take the trouble to repeat the parts of the service allotted to them, which is shamefully the case in many places, it matters not much in what manner the clerk conducts himself; but where they follow the directions of the Rubric, his demeanour becomes a matter of considerable importance. When he reads in a full steady tone, the people naturally repeat in the same, or in some other, having a musical relation to it; but when he turns one word up and twists another down—now exalting his voice, and now depressing it, after the similitude of a certain animal as notorious for his musical taste as for his exemplary patience—the undisciplined and unrestrained voices of the multitude run into a mass of jarring sounds, a chaos of noises, in which nothing is to be discerned but discord and confusion. The one may be compared to the march of a veteran regiment, the other to the scamper of a tumultuous mob.

Reading in an even tone is the first step to chaunting. It is the lowest species of church music, and one in which it may be reasonably expected that every one should join. The monotony, of which some might feel disposed to complain, is relieved by those parts assigned to the Minister alone, and who as reading singly, of course very properly takes advantage of all the means of expression in his power. The pitch should not be so high, but that most might comfortably reach it; nor so low but that those who felt so disposed might make use of its octave.*

But some may object that this will utterly prevent the giving of proper expression to the words. True, it may remove one kind of expression, but much is left. Emphasis and accent depend not only upon the relation to a key-note, but upon the quantity or intensity of sound, the duration of time, and other circumstances connected with the pronunciation of any particular word or words. Only one sort of expression therefore is debarred, and that to prevent a confusion in which none at all can be distinguished.

* It may be proper to remark, that it is not intended that every part of the service should be read in the same pitch or elevation of voice. There are some parts wherein a lower, and some wherein a higher tone is desirable; as for instance the Confession, which is directed to be said "with an humble voice," and the Lord's Prayer, which, when occurring the second time, is ordered to be said "with a loud voice." Common sense will supply other varieties.

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This point is so clear that it seems needless to dwell upon it; yet 'tis strange how the prevailing practice outrages all sense of propriety. May not this be one reason why the service itself is, in many parts, suffered to slip by as an idle ceremony, in which the people are no more concerned than the particles of dust upon the floor? Where by adding his voice each only adds to the mass of confusion, what better than silence? Who, endued with but a particle of musical feeling, could, but by an act of self-denial, join in a ceremony which, as too often conducted, partakes only of the nature of horrid noise, as ungrateful to one sense as the most loathsome stench to another? When it might be so easily corrected, who but must deplore the existence of such an evil? In the name of decency—of order—of decorum, and of that uniformity at which the Church of England aspires, let the good old custom be restored.

If after reading steadily through some verses, a slight deflection of voice (the half tone of musicians) be made on the penultimate syllable, there will be produced a very agreeable musical effect. Hence originated the old Ecclesiastical Chant, which consisted of but few notes, and was sung of the whole congregation in unisons. This is music of the simplest description, but such as is capable of association with the true sublime. What is much to be regretted, it is rarely now heard, excepting in some parts of the cathedral service, and there but very sparingly; the reason of which may be, that to give it its best effect, it is requisite that it be performed by a vast number of voices.

The next degree of church music is constituted by the addition of other sounds, at harmonic intervals, with the former or principal melody, that is—making what is called a chord with it. It is hardly possible for a person possessed of an ear for music to attend to any single sound, long continued, without imagining another bearing a relation to it. Indeed, in the nature of things, one sound always generates more, only they are not always perceptible. In the sound of a large bell there may be distinguished many different tones, all springing from the original note as their common parent. These harmonic simultaneous sounds can be produced by human voices more perfectly than by any other means, and are said to have been invented and introduced into the Christian church by Guido, in the beginning of the eleventh century; from which period almost up to the present time may be dated a progressive improvement in church music.

That to which this paper principally refers is the singing of the Responses, or certain short petitionary and other sentences, occurring in various parts of the common prayer, without instrumental accompaniment. This, as requiring considerable skill, can scarcely become congregational, and therefore can hardly be wished to be universally introduced; yet it is so heavenly in its effect, that none but a Vandal could talk of its total expulsion. It is at present nearly confined to cathedrals, where it may be occasionally heard to great perfection. Its beauty consists in the peculiar sweetness of which concords, formed entirely of well-regulated voices, are susceptible, and which derive additional attraction from the situation in which they are heard.

Of the same description with these sentences, but of much easier performance, is the word of so frequent recurrence, the emphatic Amen, with which, in the form of a simple cadence, much beauty can be associated. The Amen in the primitive church, we are told, was wont to come forth like a clap of thunder; but alas! that thunder has long since ceased to roll. Where the word now makes its way out, it is oftentimes rather like the muttering whisper of some little urchin, fearful that his master will overhear and punish him for breaking silence. The reason of this has been already surmised.—There is a daily increasing want of a standard or guide, and those who are not

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silent from other considerations, or the want of them, find it better to be mute, than to add to the uncertain sound, another particle of discord.

But besides this, there is another fearful point on which multitudes are at issue. One repeats the bold, round, English *Ah!*-men; another the more refined and delicate *Ai* or *Ae*-men; and a third flies to the opposite extreme, and cries *Aw*-men. Which is the orthodox reading? Even the learned are divided; only it may be noticed, that the *Ai*-mens are increasing, which may be perhaps accounted for by the remark, that that is the pronunciation generally adopted by the ladies.

Whichever way this question may be ultimately disposed of, if resolved *musically*, it will be settled in favour of the plain simple A, neither dwindled into the meaner mincing sound of Ai, nor spread out into the clumsy yawn Aw; and this reading has other very strong presumptions in its favour, which, not being immediately connected with our subject, we shall pass over.

The addition of one melody to another, both sounding at the same time, which constitutes the harmony said to have been introduced by Guido, is called, in vocal music, *singing in parts*. This, which compared with the prior state of music, is as great an improvement as the structure of a modern ship is upon the original savage raft, has been by some simple heads thought to be an infringement upon the decency of divine worship, and even a detraction from the solemnity of the music. There is no accounting for tastes, and this is a pure matter of taste. Some prefer gaudy prints, well bedaubed with gamboge and vermillion, to the finest pictures of the most famous masters. Argument would therefore be perfectly misapplied, even were the parties capable of understanding it.

It is very possible, yea it is very true, that conceited and ill-informed persons have attempted to execute what they call singing in parts, and have *executed* it with a vengeance. Certainly it is infinitely preferable to hear all singing together in unisons and octaves, than one squeaking out a so called counter-tenor at the third below the principal melody from beginning to end, not even excepting the close—another aping a tenor at all manner of discordant intervals, and gracing his performance occasionally with half a dozen consecutive fifths to the upper or lower part—and a third grumbling out what he deems a capital bass, just two octaves from the treble, note for note, excepting where a want of compass compels him to ascend to the upper story of his voice; all seemingly actuated by a sincere consciousness that they have arrived at the ne-plus-ultra of the harmonic art, and consequently proceeding with the most vociferous confidence. Better far, in all places where there is not some one at least of the performers sufficiently well qualified to instruct and correct, when in error, his ignorant brethren, that singing in parts should be altogether discountenanced.

But to return to the responses. As the words are principally the language of the most solemn supplication, and, as in the instance of the word Amen, there is implied an assent and consent to all and every thing contained in the previous prayer, many well meaning persons have objected to their being *sung* at all – having a notion that real prayer can have no alliance with music. It is an absurd notion. There is no feeling of the heart, no emotion of the soul, that can find utterance in words, which may not also have a natural association with harmonious sounds. The powers of music are coextensive with those of language. They may not all have been yet developed, and of those which have been, many may have been unskilfully employed; but enough has been done and felt to prove that the mind, in its strongest paroxysms of excitement, finds its most appropriate vent in music. Dr. Blair says, "that man is born

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both a poet and a musician, and that the same impulse which prompts the enthusiastic poetic style, prompts a certain melody or modulation of sound, suited to the emotions of joy or grief, of admiration, love, or anger." Well adapted music, therefore, that is, such as correct taste teaches, is the proper channel for the expression of intense feeeling. It is the vernacular idiom of nature. Whether the music may not be sometimes employed when the feeling is wanting, or whether that circumstance may not detract from its solemnity, and impair or destroy its effect on the minds of the hearers, are quite different points of inquiry to that which we have been treating, and may hereafter come under our notice.

The ancient ecclesiastical chaunt, of which mention has already been made, was characterized by the utmost simplicity. The addition of harmony of course rendered it somewhat more complicated; but still the principal part, or melody, was such as might be sung with the greatest ease. With some slight modification, both the name and the thing are still retained.

Chaunting has this advantage over all other methods of singing, that by means of it *prose* may be sung without the previous study necessary for the performance of an anthem. Thus the very words of holy writ may be employed, in this delightful part of divine worship, without the mutilation or redundancy which it must necessarily undergo if turned into metre.

When properly conducted this is the easiest method of singing, and therefore it is much to be wondered at that it is not in use among "all sorts and conditions of men;" but the same prejudice which has operated to the rejection and continued exclusion of the organ from an entire division of the national church has been connected with chaunting also. That it is employed by Roman Catholics is sufficient in some quarters to stamp it with the mark of the beast; and even in the Church of England, on occasion of its re-introduction after a suspension, the writer once heard this sentiment solemnly uttered, "Ah! we shall have *Mass* next." Such is the power of the association of ideas.

But the practice of the legitimate style of church music is reviving. In many parochial churches the hymns following the lessons are regularly chaunted, and the congregations begin to take a part in the performance. This is as it should be. If, after recovering from the attacks of fanaticism and bigotry, it be not choked by the thorns and briars of empiricism, it will be well; but there is a danger. The taste for finery, which seems to pervade, more or less, all the productions of the present day, has crept even into the church, and instead of the sober simplicity which actuated the devotional harmony of our forefathers, modern refinement has introduced difficult passages and chromatic intervals, as though intending to prevent the interference of any in their execution, excepting those who may have attended previous rehearsals. It is for this reason that chaunting is so generally and so improperly confined to the choir. It should not be. The music of a chaunt is not the proper place for the display of the agility of some voices to the discouragement of others, but should be such as that all might comfortably join in it. All therefore that is required is a simple and natural melody of moderate compass—for the most part, if not exclusively, written in semibreves and minims, and accompanied by a well-digested harmony. These are the characteristics of an orthodox chaunt. All fine turns, and running passages, and excessive leaps, and difficult intervals, should be condemned as musical heresies.

If any suppose that this would take away from the liveliness of the performance, perhaps they may be correct. But what then? Do people go to church only to be amused? Who would think of condemning a Minister of

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the Gospel in that he reads not "*Don Quixote*" or the "*Tales of my Landlord*" to his flock, instead of the Homilies? And what is a devout Christian Organist but *bonâ fide* a Minister of the Gospel? The congregation should not seek for *pretty* music, but for that in which they can most easily join, and which will least distract their minds from the business which they ought to be upon. Nor does this hinder that the music be as intrinsically good as the ingenuity of man can bring forth, if that only be good which best fulfils its destined purpose.

Thus much for the music. It will be well now to bestow a few words upon the manner of its performance, in doing which the writer hopes he shall be excused if he mention a few particulars which to some persons may appear too well known to need repetition, but which he believes are not so generally apprehended as is imagined.

The only part of the service commonly chaunted, besides the hymns before mentioned, is the portion of Psalms for the day. The whole book of Psalms, which, as Hooker expresses it, contains the "flower of all things profitable in other books," is undoubtedly better adapted to the daily use of the church than any other entire section of the Scriptures; nevertheless no good reason can be assigned why portions selected from other parts of the Sacred Writings may not be sung in like manner, and thus, in the celebration of divine worship, entirely supersede the use of uninspired metrical compositions, which have within the last three centuries so generally obtained. In that case, it would only be necessary that they should be previously "*pointed* to be sung in churches."

Perhaps there are thousands who have read this phrase in the title page of their prayer book, and never comprehended its meaning; it may not therefore be altogether useless to explain it.

There will be noticed then in the psalter, as also in some other parts of the prayer book, a *colon* near the middle of every verse. This colon is not there placed as commonly used in other books,* but to guide the singers in the act of chaunting; which explanation will be satisfactory to those who have supposed that the passage should be rendered "*appointed* to be sung, &c."

The general rule is as follows. Of the syllables occurring *before* this colon, all excepting *three* are to be repeated (in the manner of reading in an even tone) upon the *first* note; the three so reserved will be found just enough to conclude the first section or division of the chaunt: then, of the syllables occurring *after* the colon, all excepting *five* must be pronounced upon the next note (viz. the first of the second section,) and the five reserved will carry the singer to the end of the chaunt, if a single one, and just half way, if double: in either case the next verse will be treated precisely in the same manner. †

A person desirous of chaunting without hesitation, would find it a considerable help to mark or underline these three and five syllables, alternately in his prayer book; observing, that if there happen to be too few in any verse, the principal or accented syllable must be longer dwelt upon to fill up the music of the chaunt—that is, by singing the same word to two or more consecutive notes. A very little practice will soon make the student expert.

It is by no means necessary that the words be gabbled over, as some scan-

* This circumstance is to be regretted, as it sometimes tends to mislead the reader. Had some other mark or method of pointing been adopted, it would have been preferable. As it would not alter the sense of a single passage, might not this be done even now?

† The writer is aware that in some places it is the custom, instead of reserving three and five syllables as above directed, to leave two and three *accented* syllables; but this as being more difficult, is not the common usage.

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dalously abuse them, and thus bring discredit upon the method itself. All the words should be pronounced *distinctly*, with but little more celerity than in ordinary speech, and those which require it *emphatically*. When performed with the organ, (which, for various reasons, is almost indispensably necessary,) as technically speaking, there is *no time* in chaunting—notwithstanding some foolishly and ignorantly attempt, whatever the length or shortness of the verses, to bring all to their standard, and Procrustes like, mangle or stretch them miserably if they do not happen to fit—the organist is bound to hold out or contract the notes according to the number of syllables, till he hears them orderly pronounced—and then, and not till then, to proceed, somewhat briskly or otherwise, according to the spirit of the language. In some places, it is usual to hurry out the words as fast as the mouth can utter them, and then go on with the melody quite in the dead-march style, making a long pause between each section; this is woeful, and betrays either stupidity or want of authority in the director. Again, you may hear the organ driving on the voices from one section to another, scarcely allowing time to draw breath; this is indecent, and only manifests the light and careless mind of the organist.

The custom of singing in antiphony, that is by change or course, now on one side and now on the other, which is still preserved in cathedrals, was the practice of the church in the earliest ages of Christianity, and was no doubt derived from the usages of the Jewish Ritual. Besides the interest and beauty of its effect, it serves to relieve the singers, and thus the exercise itself may be kept up a much longer time than if all the performers were constantly employed. It is fatiguing even to a practised singer to exert himself unintermittingly as long as it requires to chaunt three or four psalms. This custom of alternate singing, if revived in our churches, would have an admirable tendency to enliven our dull devotions. How pleasant would it be, thus to witness a large congregation, divided into two bodies, singing alternately the songs of Zion! and how would it interest the soul to hear them all joining in the close with one heart and one voice, saying "*Glory be to the Father, and to the Son, and to the Holy Ghost!*" How much like the situation of the Prophet when he saw the Seraphim about the throne, and heard them cry "*one unto another*," saying, "*Holy, holy, holy, is the Lord of Hosts; the whole Earth is full of his glory.*"

When, instead of being chaunted to one uniform melody often repeated, certain parts of the common prayer are sung to compositions expressly adapted to them, it is called, in technical language, performing a *service*.

In the variety which this arrangement affords, it has a notable advantage over chaunting, inasmuch as the music may be made to correspond strictly with the spirit and tenour of the words, which cannot possibly be the case when, as in chaunting, verses of widely differing import are sung to the same tune.

The parts of the common prayer so employed are commonly the "*Te Deum*" and "*Jubilate*" in the morning, and "*Magnificat*" and "*Nunc dimittis*" in the evening service. Barely to enumerate the names of the composers who have set these words to music would be a task of fearful length. Even royalty has been associated with the arduous business of composition, as our Henry VIII. is said, in the early part of his reign, to have composed two entire services.

Of course, in such a variety of efforts, all are not of equal merit. Some are scientific, devotional, and appropriate; others bear the stamp of pedantry, levity, and folly. There are many excellent productions of the old masters, not a few of which are characterized by the true spirit of sacred harmony. The sublime language of the "*Te Deum*" especially seems to have often in-

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spired a noble ardour of mind and generous glow of feeling in the composer, which are on every re-performance infused into the soul of the attentive hearer. But this is not the effect of all. On the contrary, the music of some would suit equally well the first chapter of 1 *Chronicles*, or, as one dolorously complained in the last century, "the words of an Act of Parliament." Oh! it is heart rending to hear the seraphic sentiments of these divine canticles expressed through the medium of a cold, jejune, perhaps even scholastic, succession of sounds, with which they have no manner of affinity or relationship. Such music will never, as Dr. Burney says, "divest us of our gross and sensual passions;" it will rather excite our anger at the ignorance or vanity which could produce, and the bad taste which could select it, as a proper accompaniment for the words with which it is so arbitrarily connected, not allied. The sacred ideas associated with such music seem like some old Roman melefactors struggling to disengage themselves from the dead bodies of unmeaning, unmoving sounds, with which they are so barbarously coupled.

Every age has its fashion. The music now in vogue delights in noise and bustle. Rapidity is more commended than precision, and force more highly valued than feeling. The genius of harmony, or some other pretending to that title, has converted the piano-forte into a velocipede, and reckons her success by the number of miles which she can traverse in an hour, not regarding the awkwardness or ungracefulness of her method of travelling. Other departments of the art have caught the infection; and now all the rage, even in vocal music, is for velocity of execution; and the principal singers have, for many years past, with but few exceptions, truckled to this depraved public feeling. This perversion of taste will, it is to be hoped, like the ludicrous machine from which the metaphor has been borrowed, run its little day, and then drop into oblivion.

A hundred years ago nothing was esteemed, in the church or out of it, but the plodding motion of fugue or canon. The productions of that day were, for the most part, sound and of good body; and although they sometimes appear to be deficient in animation and vivacity, especially if measured by a modern standard, yet they will generally bear the strictest examination. On the contrary, ours are rather frivolous and superficial, but sparkling as the momentary effervescence of soda water. Thin as this music is, there are many who can relish none other: they look for it even in the house of God; and, by their improper influence over the performers, have, it is to be presumed, against their better judgment, succeeded in introducing a style which may be denominated, without speaking passionately, a foul disgrace to the church. However, it must be acknowledged—and it is a circumstance for which all lovers of the art ought to be sincerely thankful—that this spirit of jingle has not as yet made so much inroad upon services as upon some other descriptions of church music. May they long be preserved from its contamination.

Concerning the particular *kinds* of services, as being of little general use, it will be needless to enlarge. For the performance of any a good choir is necessary; and it is for this reason that it is but rarely that services are performed with any tolerable effect in parochial churches. Indeed, unless the musical world were to undergo a complete revolution, it is impossible that they ever should, like psalm tunes, become common. A regular service is much too long to be sung from memory (which all congregational music must necessarily be); but should it even be practicable, one or two at farthest would be the utmost number which could be so managed, and then whatever the real merits of the compositions so employed, their constant repetition would, like a conti-

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nual dieting upon one or two dishes, inevitably render them irksome and disagreeable. It is therefore far better, where a full, steady choir is not in constant attendance, that the words of the "*Te Deum*," &c. be chaunted, than tortured by an inefficient attempt at a service; or, in places where a sufficient number of parties could be occasionally collected, a service might be performed on extraordinary occasions, as for instance on any of the great festivals, and altogether omitted at other times; for to a cultivated ear there are few things so grating as the perpetual iteration of any composition, however excellent; it becomes gradually formal, dull, slovenly, uninteresting, vapid, unpleasant, offensive, and even disgustful.

But it is to be lamented that even where there is in some respect a good choir, the music is not invariably performed as it should be. It is oftentimes indecently hurried over, as a mere task, in which the vocal organs only are concerned. Suppose yourself deaf, and then present yourself before some choir when in the ordinary execution of their duty, and endeavour to make a probable guess at the nature of their occupation. Who would for a moment imagine that they were singing the praises of their Maker? Who would but for an instant suppose that they were supplicating for mercy at the footstool of the Judge of the quick and the dead? Who would conjecture that they were petitioning for grace at the hands of the Giver of every good and perfect gift? Who would not rather sometimes incline to fancy that they were chaunting the praises of some celebrated toast, or, at best, that "*Glorious Apollo*" formed the burden of the song? This is not pointed at any particular choir, but is the result of observations made on many.

Perhaps it is an evil incident to the stated performance of *any* moral duty, that there will be a tendency to the preponderance of mere form; but it is an evil which may and which ought to be checked. Of the two, open levity is more hopeful and therefore more desirable (if even the lesser of two great evils can in any sense be desirable) than hypocritical sanctity; but this is a topic which will better suit consideration in another place.

However, it is not always that devotion is swallowed up by formality.—Sometimes, when the selection of music is judicious, and appropriate to the circumstances of the meeting as well as to the powers of the performers, those engaged in it evidently enter into the spirit of the language, and then, and only then, impart to the words an expression which a proper feeling of their purport exclusively communicates. Then may be seen "the rapt soul sitting in the eye," as though, like the first martyr, it were favoured with some beatific vision. Then is it that the powers of harmony are applied to their proper use, when they thus carry the soul, on the wings of the purest devotion, into the celestial regions, where, purified from the grossness of secular considerations, it sports itself in an angelic atmosphere, and acquires a foretaste of its future occupation.

Whether these words are barely permissive, or whether they amount to a command, may perhaps be thought disputable. Those who are adverse to the cause of church music will of course maintain the former; but perhaps were something which they approve substituted for that which they dislike, they might soon learn to construe the sentence compulsorily. The plain meaning seems to be, that in all places where the singing of an anthem is at all practicable, it shall form a regular part of the service. Were there but half this authority for some other things, we should see how greedily it would be asserted, and how tenaciously maintained.

It is much to be regretted, that the anthem is so very rare as it is now become. With a few solitary exceptions on very extraordinary occasions, an

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anthem in a parochial church is perfectly obsolete; not, it is to be charitably supposed, from a deficiency of musical talent, but through want of encouragement and opportunity for its exertion and improvement. As though the sermon constituted the most important and indeed the only valuable portion of Divine worship, which it would be a gross absurdity to suppose, other parts of the service have been unmercifully curtailed; and among the sufferers, the unfortunate anthem has been rendered nearly an outcast from its proper home, and left to wander among the few who still feel attached to the legitimate music of the church. Notwithstanding this, a direction can scarcely be conceived more specific than that which relates to the anthem. Had it been simply said "in choirs," one might have imagined that the intention was to confine it to regularly appointed and accredited bodies of singers; but the expression, "and places where they sing," evidently implies that where individuals can be found to perform it, whether in a cathedral or elsewhere, it shall occur as regularly as the confession and absolution.

With what reason, even in official choirs, it is so often abridged, or altogether omitted, at the suggestion of convenience or caprice, it is not easy to imagine. Why, for instance, is it not as beneficial, and as useful, and as delightful, and consequently as usual a part of the service on Wednesdays and Fridays, or what are called "long-prayer days," as on the other days of the week? And why is it that anthems, services, chaunts and all, are suspended and entirely disused throughout that very week whence music dates its introduction into the Christian church? It was in *Passion Week*, on the night immediately preceding the day of his crucifixion, that our blessed SAVIOUR sang a hymn with his disciples prior to his agony in the garden; and yet, in some places, church music is altogether forbidden during the whole of that period. Can it be grief which prompts this prohibition? Is it not obvious that music is as well calculated for the expression of sorrow as of joy?

Still anthems do maintain their ground in cathedrals; yet to obtain even permission for their occasional use in a parish church is a matter requiring the exertion of considerable influence. To this circumstance may be distinctly traced many of the extravagancies which have made their appearance in other departments of church music. It has been attempted to convert psalm tunes, from the sober character of congregational melodies, into anthems, by filling them with fugue and imitation points, difficult chromatic passages, and extraneous modulations, fit only for the use of well-trained choirs. This is an absurdity, of which more hereafter.

An anthem is properly a musical composition on some sacred subject, and generally adapted to words taken from the Holy Scriptures. It admits of the utmost variety, and embraces every possible topic which may be fit to introduce into the church. It follows of course that in the anthem, more than in any other part of the service, we may look for something appropriate to the peculiar circumstances of the meeting, whether grave or cheerful. It is not adapted to any determinate number of voices—it is not confined to any particular style—it is not restricted to any definite length—it is not embarrassed with any precise laws. Sometimes it very properly occupies but three or four minutes, and at others as many hours; for an oratorio is but an expanded anthem, in which a unity of subject is observed, and some definite action kept constantly in view. The oratorio and the anthem stand precisely in the same relation one to the other as the epic and lesser poems.

This is the highest walk of church music. In its composition the most exalted genius may find unlimited scope for the employment of his utmost powers. The Book of Revelation in his hand from which to choose his sacred

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theme, the volumes of Nature and Providence spread before him from which to select his illustrations, and the eternal welfare of his fellow creatures as an object to stimulate his exertions—where can be found a field more extensive, materials more boundless, or a motive more sublime? He may adopt the simplicity of unsophisticated melody, or he may wander through all the mazes of the most intricate harmony. He may recal in doleful strains the lamentations of the weeping prophet, or he may join in the exultation of the children of Israel when delivered from the hands of their enemies. He may enter into the sorrowful cry of the penitent and disconsolate sinner, or he may unite with the rapturous hallelujahs of disembodied spirits. He has only one restraint, and that is the capability or efficiency of his choir, for, as has been already premised, the anthem is strictly *choral*.

It is with remarkable propriety placed between the prayers, near the end of the service, as a relief which in that particular place is most sensibly felt. And truly nothing can be more delightful; it is the summit or top-stone of our devotions. As Solomon says of a word fitly spoken, it is "like apples of gold in pictures of silver." It refreshes and comforts the heart, it revives and exhilarates the spirits, it lifts the soul above the cares and disquietudes of mortality, and carries it to the mansions of the blest.

It is peculiarly appropriate at a funeral. On such occasions the heart is opened and the feelings softened, and the sterner features of character relaxed, and the mind by the very circumstances half-severed from the world, so that we become peculiarly susceptible of solemn emotions.

Surely those who would deprive the celebration of Divine Worship of this its most celestial part, must possess affections dull as the ground on which they tread, and hearts as unfeeling as a blacksmith's anvil. We have asylums for the blind, hospitals for the sick, infirmaries for the maimed, receptacles for the insane, penitentiaries for the unfortunate, and workhouses for the destitute; but for this class of beings, as much objects of pity and compassion as either, neither hospital nor workhouse is provided, but they are suffered to range at large and even to deter others from the proper exercise and enjoyment of faculties which they themselves do not possess.

Great names may be adduced of individuals, perhaps even poets, who have felt no enthusiasm with regard to this most pleasing, most sacred of the arts, and who may have manifested even something like an antipathy to it. But what then? This only proves that their minds though large were not sufficiently capacious to contain more than their own peculiar object of study and regard.

"One science only will one genius fit;
So vast is art, so narrow human wit."

Those who would shelter their own insensibility by such examples, should be in other respects such as they whose authority they quote; they might then produce an approximation to an excuse, though even this would not amount to a justification. Pope was deformed, Homer and Milton were blind, Nelson had but one arm, and the gallant Marquis of Anglesea has but one leg; yet none but a fool would attempt from such instances to argue against the natural use of our limbs.

Thus, as we have seen, has the Church of England made abundant provision for the solace and comfort of all the sons of harmony. Vocal and instrumental music, separately and conjointly, and in every possible gradation, from the simple utterance of words upon one continued sound, to the grandest combinations and most scientific evolutions of the art, enter alike into the composition of her service. Were but her provisions carried into effect, the most

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enthusiastic would have nothing farther to desire. But, alas! laws however excellent, regulations however salutary, cannot enforce *themselves*. Whatever the constitution in theory, it will be in practice just what the disposition and capacities of the multitude make it; and therefore we cannot hope for any sensible improvement in church music, without a vast moral change in the great body of the people; nor will that change take place unaccompanied by the former: they will be simultaneous, and mutually indicative.

As it is, music seems to be regarded by many merely as a pastime, scarcely innocent, fit for the occasional employment of the idle hours of little school-misses, but altogether beneath the attention of a well-bred man. "It is at all events unimportant," say some. What? Can that be unimportant which contributes to the harmless gratification, the innocent delight of thousands? Can that be unimportant which is inseparably connected with the solemn offices of religion? Can that be unimportant from which the principal, almost exclusive, illustration of celestial bliss is borrowed? What then are the pursuits and occupations of life worthy of more serious attention?

Lord Chesterfield, in the same spirit, advised his son, rather than degrade himself by any earnest application to such a trifling subject, to pay a man to fiddle to him when he felt musically inclined. He might with equal propriety have recommended him to employ a person to eat his dinner for him when he felt hungry. It is pleasing to perceive that his Lordship's opinion is not now so fashionable as it once was—thanks to the counteracting influence of our late revered Sovereign, and to the illustrious example of his present Majesty, whom may God long preserve.

Yet there still lurks a strong puritanical antipathy to the introduction of music into the church, although it is rarely expressed in so many words, but generally couched in an objection to some particular kind. One does not like chaunting, another disapproves a *Te Deum*, a third detests an anthem, a fourth abhors a voluntary. Thus piece-meal the whole is condemned. As the same parties generally agree in relishing or pretending to relish psalm tunes, it is right that they should be apprized that the said psalm tunes, metrical psalms and all, are mere interlopers and usurpers, and have neither right nor title to the distinguished place which they at present occupy. It will be perceived that they are neither contained nor referred to in the Book of Common Prayer, though generally bound up with it; and that they are neither commanded nor appointed, but simply *allowed* to be sung.* However, as they unfortunately constitute the principal part of the church music now in vogue, the next paper will be devoted to a consideration of them. Meanwhile, a word with the objectors to that style of music which has already been noticed.

If any feel inclined to say, what they have repeatedly said already, "all this music is unnecessary," it is at once granted that in a sense it is so. For instance, it is not as necessary as medicine to the sick, as food to the hungry, or as clothing to the naked. But if not necessary, it cannot be denied that it is useful. Even ornament has a use, when it tends to render that delightful which is too often esteemed irksome, and to allure by its beauty a class of persons who might otherwise be repelled by the severer features of religious observances.

Certainly it is unfortunate that the performance of music occupies such a space of time as it necessarily consumes; as this circumstance makes it ob-

* On this subject, a short but satisfactory tract, entitled "An Inquiry into Historical Facts relative to Parochial Psalmody," has recently issued from the pen of the Rev. J. Gray, of York, in which any who doubt may find the above assertion fully established.

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noxious to a very respectable portion of the clergy, who might not otherwise perhaps be classed among its adversaries and oppugners. Still it behoves them seriously to consider whether, by depriving the outward forms of religion of their pomp and splendour, they do not incur the risk of rendering them less attractive to those who might, by their instrumentality, under the blessing of God, become subjects of its regenerating influence.

There is another objection, which indeed, for its supreme folly, hardly deserves mention. There has been sometimes and somewhere ventured the groundless *opinion* that services and anthems, and chaunting also, should be utterly disallowed in parochial churches; and the reason assigned is the most ridiculous that can be imagined, viz. lest they become *too common.* If the objection were serious enough to warrant a reply, it might be asked, are not the prayers by their very title *common?* and if one method of performing them be more proper or more edifying than another, ought not that method to be common also? It is furthermore asserted, that no approximation to the cathedral service should be permitted out of it, and that a psalm tune, drawled out by half a score or half a hundred charity children, is quite good enough for parish purposes—and all this for no other reason than to preserve the superiority of the cathedral manner of worship.

That cathedrals should be looked up to is undeniably proper. The best way, however, to insure this tribute of respect is, when parish choirs take one step towards good music, for cathedral choirs to take two, and not attempt to thrust their weaker brethren back. If the members of such choirs only improve the advantages which they possess as regularly disciplined forces, they need not fear the rivalry of volunteer troops; but if they sleep at their posts, or only bestir themselves to depreciate the skill of others, they may eventually discredit their own.

Doubtless the music referred to has been and is miserably hacked and spoiled by ignorant and foolish pretenders. You may hear an anthem performed with about one-tenth the requisite number of voices, or ten times as many as are necessary—wanting its appropriate accompaniment, or suffocated with barbarous admixtures—curtailed in some parts to suit the taste of the director, or burdened with heterogenous additions. It is not many years since the late Dr. Harrington, questioning a countryman concerning the efficiency of a parish choir of which he was a member, was informed that they often sang several of Handel's chorusses. The Doctor being somewhat surprised, made further enquiries as to the facility or difficulty which they had encountered.—"Why, Zir," replied the bumpkin, "we cou'dn't make much hand of 'em at first, but we altered some of the *naughts*, and now they do very well." Even were such an instance conclusive against the further attempts of the same individuals, which is doubtful, it makes no more against the efforts of others who may be able duly to appreciate and properly to execute the pieces which they essay, than it does against the sober use of stage coaches that occasionally one has been overturned through the intoxication of the driver, or than it does against the cathedral service itself, that heretofore music which would have disgraced a parish church has been heard even there.

The lamentable fact is, that there are some who have no relish for the pleasures of harmony, and who consequently have no desire for its advancement. There may also be some unworthy members of the profession who feel no zeal for the cause but that which is mercenarily derived. Some go so far as to discover not merely disrelish, but aversion, hatred, abhorrence. Such a character among the labouring poor, though by far the most numerous class of society, is extremely rare. Those persons who *hate* music will be found to be either

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destitute of the common attributes of humanity, or the powers of whose minds are engrossed by some sublunary object too vast for their grasp, or whose whole affections have been set upon some fancied good, a pursuit of which is incompatible with that state of mind which musical enjoyment pre-supposes. In the first case they are doltish idiots, in the second half-poets or half-philosophers, and in the third generally mammon-moths, alias money-grubs, alias muck-worms, alias misers. It is morally impossible that a man should have an ardent love for music and money at the same time. The demonstration may be sought by the curious; meantime this fact, taken in connexion with the modern difficulty of procuring a subsistence, will account for the pecuniary embarrassments of so many of the harmonic tribe. The love of music, although perhaps it be not, as some are reported to have maintained, "a sign of predestination," is nevertheless an indication that the soul is not torpid and insensible, and consequently that it is at least capable of moral impressions: on the contrary, a hatred of it, as it is clearly inconsistent with the right temperament of the spirit, is a strong symptom of "hardness of heart," which may prove unconquerable. Were all men so constituted, Shakespeare's words would soon be realized; "treasons, stratagems, and spoils" would become common as the sunbeams; the moral horizon would be dark, cold, comfortless; and the whole earth re-assume its pristine appearance, "without form and void."

Thank God it is not so.

Ever since the reformation, which in music was rather a retrogradation, the singing of metrical psalms, of which there have been several versions provided for the purpose, has been the prevailing practice of the church of England, as of most other religious denominations. Introduced into this country with the new dogmas, they became almost identified with the Protestant principles—insomuch that Bishop Burnett, in his History of the Reformation, informs us, "it was a sign by which men's affections to that work were every where measured, whether they used to sing these or not." They were thus forced into use, no doubt against the better taste of many, as an accidental adjunct of a religious revolution, and the ascendancy which they then acquired it would be difficult even now to subvert. They are, however, losing ground. The so-called "authorised versions," have been in some instances exploded, and that too by high authority, and hymns of various character and merit substituted. Still the principle is retained; what is substituted is still *metre*, and with a grievous aggravation. Not only is the uniformity of the service violated—for it seems every benificed individual is at liberty to make a version for his own congregation—but new metres are introduced, followed of course by new difficulties of performance; and thus what was originally intended to encourage the people to take an active part in the service, becomes converted into an obstacle. In the old versions there are but few metres, and they would better have answered their professed purpose had they been restricted to one only. In one selection there are no fewer than seventeen. The next selector may adopt seventy; and so instead of the whole kingdom having "but one use," there may be as many uses as there are congregations, and as many selections as there are churches, and as many metres as there are pews, and as many tunes as there are hearers; and all may be changed together on the demise or removal of the incumbent. While things remain in such an unsettled state, but little towards the real improvement of the music of the church can be effected.

Nor fares it much better with the demi-authentic versions, viz. those of Sternhold and Hopkins, Brady and Tate. Like every other work of man, they suffer by lapse of time; and with whatever zeal they were at first received

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its the concomitants of a vast religious change, they have now, even in those places where still retained, sunk into contempt.

If metrical compositions *must* form a part of the celebration of Divine worship, (the wherefore does not appear) surely it would be better that some appropriate collection should be set forth by authority, to the exclusion of all others, than that this irregularity should be longer permitted. "Psalmody in its present state," says the Rev. R. Eastcott, of Exeter, "serves only to excite contempt and to invite ridicule," and no doubt this arises as much from the words as from the music; but as no good can be done by further reference to the former, we shall confine ourselves at present to the latter, with respect to its composition and practice.

In the composition of a psalm tune, as in that of every thing else, the end proposed should be steadily kept in view. Now the designed use, as has been repeatedly surmised, is the affording to every individual an opportunity of praising his Maker. This is so plain that it can bear no contradiction. The ostensible reason why the old music was thrown into the back ground was, that it was so complex that the common people could not join in it; and the introduction of hymns and such like songs was permitted, "for the comforting of such as delight in music," who before, through the difficult and involved style of Church Music which was then in vogue, unless officially engaged, had neither part nor lot in the matter. It follows then, that a psalm tune should be easy to be comprehended by persons wholly unacquainted with the science, care being always had that it degenerate not into meanness; or, in the words of Queen Elizabeth, that it be "in the best melody and music that may be conveniently devised." Now the best melody for such a purpose, is the most plain and simple,—one which may be quickly learned, and not easily forgotten,—fit to be the medium of the aspirations of a devout mind, and serve as common carrier from earth to heaven. The species of music best adapted to it is evidently *plain counterpoint*. Of such alas! notwithstanding the number with which our music shops are deluged, how few are to be found.

John Playford complained, much in the same feeling, "our late and solemn music is now justled out of esteem by the new courants and jigs of foreigners, to the grief of all sober and judicious understanders of that formerly solid and good music." His subsequent remark is worth adding: "nor must we expect harmony in people's minds, so long as pride, vanity, faction and discords are so predominant in their lives." Oh! John Playford, didst thou live in this our day, and wert thou to enter a meeting-house, and hear "All's well," or "Bonaparte's march," substituted for the sober melodies of the venerable reformers, as fit accompaniments for the paraphrased language of apostles and prophets, what indignation would it not excite within thee, yea what zeal, yea what revenge! Honest Playford is no more, but the fooleries which he lamented are still fresh and green.

It should be recollected that a display of skill forms no part of the object of a psalm tune. As it can be neither expected nor imagined that every one should cultivate a talent for music, even if he possess it, that which is provided expressly for the use of all should be free from every avoidable difficulty. The compass of voice required should be small, and all the intervals natural and easy of performance. Let us not be told of the impropriety of men and women, boys and girls, singing all together the same melody. 'Tis an affected objection. No finer musical effect can be conceived than that of a mixed multitude singing at the unisons. Neither do the strictest laws of composition forbid it, nor the example of the greatest masters discountenance it. What is greater

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than laws or masters, common sense, prescribes it, and both reason and revelation yield it their sanction.*

It is now the fashion to make adaptations from the works of favourite and popular composers, and force them into use as congregational melodies. Considered with reference to its original destination, the music may be most excellent, and yet utterly unfit for the service into which it is thus unmercifully pressed. It is as though one should take a skilful whitewasher, and set him to paint a portrait,—or as though one should decorate a drawing-room with some first-rate dripping-pan, in place of a mirror. The music of the church ought to be distinct from all other. Its object is dissimilar, and if there be any fitness in it, that fitness entails peculiarity. Adaptations then are in their own nature for the most part absurd. But besides this, they detract from the dignity of sacred things. Secular music induces the old secular ideas with which it has been aforetime associated; and although, as somebody is reported to have said, "it is a pity that the Devil should have all the good tunes," yet surely far better that he should have those which have been once consecrated to him, than that bringing them in should introduce with them the world, the flesh, and the Devil too. Scandal is ever active, and it has already laid hold on this circumstance to bring discredit on the cause of religion. A few months ago, at an inland city, some well-meaning individuals were brought before the magistrates, charged with disturbing the peace, and moreover singing profane songs on the Lord's day. It turned out that they were preachers, and that their "song" was a "spiritual" one by Dr. Watts, which they had actually performed to the tune of "Here's a health to all good lasses." Surely there is music enough for the use of the sanctuary, without seeking it in the regions of folly and dissipation. True, there have been some few adaptations which may be pronounced happy, but these are exceedingly rare, and in so far as they encourage indiscreet persons to the like attempt, have undoubtedly an evil tendency.

The mischief is, that any dabbler in music or in music books sets up for a compiler and arranger, if not composer, of sacred harmony. He collects scraps of various sorts, some perhaps even good, jumbles and hashes them together, just as frugal and generous housewives do their remnants of mutton, veal, and cold potatoes, for the next act of charity, dishes them up with a smart title-page, and palms his vile cookery upon the public as wholesome food for their ears. In the world all this can be borne, but in the church it is intolerable. In the one case we are not obliged to hear, in the other we are compelled in the discharge of our duty even to unite. It is therefore a matter of consequence that what is introduced into Divine service be such as shall not offend the most cultivated ear, or the most refined intellect.

It is much to be deplored that no man of eminent talent has ever set himself to the earnest cultivation of this department of Church Music. It seems to have been hitherto considered as beneath the attention of a composer of any note, and thus one of the largest if not of the finest fields of harmony has been left nearly barren, here and there a pretty flower or a pleasing shrub, but for the greater part covered with rank weeds and horrid brambles. The fact is, that a good selection of psalm tunes, adapted to the service of the Church of England, is still a desideratum. Would that the worthy Oxford Professor could be induced to undertake it; we should then have something to which we might refer as a standard in this species of music; and if it received the stamp of

* The composer should, however, be extremely careful of fourths, which, by the inversion, become fifths.

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authority, we might hope to see the Establishment, at least, cleared from the abominable rubbish with which it is at present encumbered.

"They must have hearts very dry and tough, says Hooker, from whom the melody of the psalms doth not sometime draw that wherein a mind religiously affected delighteth."

"Dry and tough" as such hearts may be, there are not a few to be found. There is, however, some excuse for them. How excellent soever the psalmody of Hooker's day might have been, ours is for the most part sadly the reverse, and the performance, were it possible, beggars in depravity the composition. Perhaps there is no musical effort of greater apparent facility, but real difficulty, than the proper execution of a plain psalm tune; and there certainly is none which has been more lightly esteemed or more indecorously handled.

Of the outrageous productions which have swarmed during the last twenty years, already enough has been said; it remains to consider the manner of performance. First, however, a few words upon the selection of the music.

It is not sufficient that the tune selected be of the same metre as the psalm or hymn to be sung; the spirit of the music ought to correspond with that of the words; and if an adherence to this principle should even induce a change of tune during the performance of a single psalm, provided it be discreetly done, such a deviation from established usage could not be met by any plausible objection.

There are some tunes which require a repetition of words, sometimes of a whole line, and sometimes of only a few syllables. The employment of these generally leads to the most arrant nonsense; and when the repeat falls upon the middle of a word, it often happens that it becomes converted into a most ridiculous meaning, so as to excite the risibility of persons otherwise serious and devout. Such tunes are on no account desirable, and should never be employed without a previous close and attentive perusal of the psalm.

The next to be noticed is the *giving-out*. If the object of this be, what it is presumed cannot be denied, to apprize the people of the nature of the tune about to be sung, it is plain that it ought to be given out in such a manner as that it may be clearly understood; instead of which we often witness it so managed as to require the exercise of the utmost ingenuity to discover the melody, buried under turns, shakes, and would-be graces of all descriptions. Here the old *Cornet* fashion, though fast dropping into disuse, is to be commended, as it has the decided advantage of giving to the melody a distinctness which cannot be misunderstood.

The regulation of the quantum of organ is a matter of great delicacy and no small difficulty; but it depends upon so many minute circumstances, as for instance the compass of the music, the length of the psalm, the existence or strength of the choir, the number and humour of the people, and even the time of the day and state of the weather, that to descend to particulars would extend this paper beyond all reasonable bounds.

Most of the old tunes are usually played by far too slow, and this has arisen from a change of fashion with regard to musical notes. They are written in *Minims*, a character to which, two hundred years ago, a much shorter space of time, than is at present, was allotted. Indeed, before the invention of the *crotchet* and its subdivisions, the *minim*, as its name implies, was used to designate the shortest sound. Its old time is preserved in cathedral music, where it is performed almost as fast as the modern *quaver*. This is no doubt the reason why these tunes have fallen into disrepute. They are usually said to be dull, heavy, see-saw, humdrum things; whereas on their first coming up, the very same tunes were by the then high church party ridiculed as *Geneva*

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jigs. Strange that what tempted our forefathers to dance should incline their posterity to sleep! These tunes besides being restored to their original time may be rendered more lively by the addition of short and appropriate interludes, which are as it were a running commentary upon the words sung; and the whole, so far from being a tiresome and disagreeable exercise, may by proper attention become both pleasing and delightful. There will be then no necessity for the continuance of those barbarous and unholy things which are now so frequently polluting our devotions.

The situation of the Dissenters in this matter seems desperate. Many of them, from conscientious scruples, excluding organs, they have shut the door against all effective improvement of the only species of music which they even pretend to cultivate, and consigned themselves and their posterity to musical quackery which threatens to be everlasting. Even in those few places where they have so far given way as to permit the erection of an organ, the prejudices of their less favoured brethren seem to haunt them, and the powers of the instrument are prostituted to the performance of the veriest trash. This is not said in disrespect but in pity. The genius of dissent appears to be at utter variance with harmonic orthodoxy. *The farther from Popery the nearer to Heaven*, if not an established maxim is a latent principle, and this followed out will for ever exclude excellence in the fine arts. But, can any system of religion be Divine, which is necessarily connected with bad taste? If we may judge from the works of Nature, we may boldly answer in the negative.

Music has lost the prominent place which it once occupied in Divine worship. May not an enthusiastic mind innocently imagine that the violent spirit of the Reformation in sweeping away much rubbish, destroyed also much that was "pure and holy and of good report;" and that in its indiscriminate zeal for the extirpation of tares it plucked up some wheat also?

The increase of Popery, and the consequent restoration of its political ascendancy, by some so much and so reasonably deprecated, are principally to be apprehended from its unaccountable connexion with correct taste in the fine arts, especially in music. These have won more victories and made more proselytes than all the swords and pens which have ever been wielded in its defence. Their influence is all-captivating. How is the danger to be obviated? By declaiming against the arts themselves as auxiliaries of the arch-fiend? No, certainly. As well attempt to arrest the progress of an invading army by prohibiting the use of fire-arms. The way is plain. Only let Protestantism, instead of, as in some cases, proscribing the arts altogether, in others barely tolerating them, form a firm and indissoluble alliance of the same description as that which is employed with so much effect by the adverse party, and there will be nothing more to fear. Notwithstanding the boasted march of mind, the million cannot reason, but they *can* feel.

The writer having now accomplished the first part of his plan, for the present desists from its further prosecution. Should he see occasion he will hereafter resume the subject. In this age of hypocriticism he cannot expect to escape without censure, and he is conscious that it would be a gross absurdity to anticipate unanimity of opinion on all the topics which he has discussed. To those who have had the patience to peruse his lucubrations, as also to the Printer, he acknowledges himself indebted, and hopes that his labour has not been altogether in vain. To cavillers and objectors his only answer will be that of Pilate, "*What I have written, I have written.*"

MINIMUS.

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ON THE PASSIONS, CONSIDERED RELATIVELY TO LYRIC TRAGEDY.

Continued from Page 51, Vol. 4.

We now turn to the description of the passion of love, as it appears in lyric tragedy.—Blind, impetuous, and imperious, it endures no sharer in the heart over which it tyrannizes, and loads its unhappy victims with chains. Love promises pleasure, but inflicts torment; it feeds on desire, trouble, and inquietude, before which flies soft repose and happy tranquillity; it consumes and devours those who feel the warmth of its fires; it sees but one object, and spreads fire and sheds blood in the attainment; still it is accompanied by many charms; it is adored in the age of error, over which it sheds a flattering illusion; in its happier moments it bestows unalloyed delight, seizing on all the faculties and thoughts; it may be termed supreme felicity, when ennobled by fidelity and friendship—a sentiment composed of other sentiments, which pride unceasingly foments; an artificial passion, although kindled by Nature; brilliant and capricious, difficult to define, and dangerous to feel—how shall the musician describe it?

He will represent love as producing great events, kindling devouring flames, always followed by extraordinary virtues or extraordinary crimes. This sentiment must never appear on the stage, unless it reigns supreme. The expression of joy must be mingled with that of inquietude; friendship, pity, fear, distress, and fury, must be introduced into the picture; to these passions must be added jealousy, grief, rage, and despair, which but too often accompany love.

When jealousy has once taken possession and established her empire in the human breast, she never ceases to reign; she may allow some moments of calm to the unhappy being whose heart she possesses, but it is only to give him more exquisite torture. Happiness and peace are destroyed for ever. Unceasingly disturbed and watchful, she herself creates the phantoms which destroy her; she chooses the most solitary retrents, where she composes her black venom;

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but these active poisons, so fatal to the objects of her rage, return into her own breast, infect and devour her; the most ferocious vengeance, far from plucking out the arrow which has wounded her, only inflames and enlarges the wound; incessantly a prey to the horrible serpent which covers her with its poison, she vainly endeavours to release herself; the monster seizes her, crushes her in his horrid folds, and piercing her heart with his infected sting, inflicts more dreadful sufferings than all those her hatred had prepared for others. Rage and despair precede her steps with their fatal torches; she strikes with a sure hand, and, her poignard stained with blood, seldoms wounds in vain. How are these horrors to be depicted?

Violent grief, rage, despair, restlessness, ardent desire, must be represented. In the midst of these conflicting passions some touches of tenderness, mingled with distress, must be introduced, the whole bearing a lugubrious cast; all these varieties must be depicted by the most melancholy combinations, expressive of affliction.—The movement should be alternately violent, rapid, and slow, signifying that sinister course of action which hides great and horrible crimes.

The musician, in painting the emotion of grief, will employ all the sounds Nature has given as its signs, its touching cries, its plaintive groans; the melody must bear its stamp; the notes must be sometimes acute, but the imitation of the cries of grief should most frequently be heard in the accompaniments. In the construction of these parts a similarity of form should be preserved, representing the cries of distress; thus, in conjunction with the softness of the melody, a touching effect is produced; every thing like disorder and agitation must be avoided, as well as a multiplicity of notes; the whole composition should have a complaining and wailing effect; the basses should consist of accented melancholy notes, and sounds of tenderness must be most frequent. The composer should have recourse to sounds which are sustained with effort, which swell as grief augments, and die away as it becomes calm, or as the voice fails; while the more piercing chords assume a touching character from the nature of the instruments employed. An example of this emotion may be found in Piccini's *Alexandre dans l'Inde*, in the air "*S'il ciel mi divide:*" the abandonment of grief is finely depicted by the rythm, movement, length of the musical phrases, the duration of plaintive and wailing sounds, raising the voice with effort, and dropping it as instantly, to denote the total depression attendant

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on excessive grief, and amidst these magic arts the composer has introduced touching melodies, which as it were appear to implore assistance, and awaken the tenderest pity.

Another fine model of the expression of grief will be found in SACCHINI's *Olympiade*, in the expressive, affecting, and sublime air, which concludes the scene *Se cerca se dice*.

When the evils which oppress us are too violent, and the grief we suffer is beyond endurance, it becomes rage.

Rage then is violent grief, mingled with fury.—All the signs of these passions we have already indicated should therefore be employed by the composer; but rage is short and transient. When lasting, its cause must also be lasting; the acuteness of grief must be sustained for some time with equal force, and rage then becomes despair—that state of violence which exerts its power till the instant that its cause is removed, or till its unhappy victim having no longer strength to suffer, and overpowered by its dreadful strokes, at last expires in frightful torment.

An exact personification of despair is rarely to be met with on the stage; it is seldom that the musician is called upon to represent it in all its force; but when he is obliged to paint its horrible features he will make use of all the resources of his art. As nothing is superior to despair, so nothing can be beyond its expression. The strongest features that we have designated as characteristic of fury, hate, jealousy, and acute grief, must be mingled and rendered, if possible, more forcible. If despair proceeds from an overwhelming misfortune, its expression must be short, acute, and vivid; and that it may instantly be recognized, the strain which was used in the relation of the evil will be incessantly repeated by the orchestra to the unhappy victim of the passion; his broken syllables must only cease, to allow its appearance; he must ever be compelled to see and hear the most frightful circumstances of his misfortune; it must be incessantly before his eyes, his torment will thus be increased—he will seek in vain to escape from it—the orchestra will, as it were, pursue him, and present to him the terrible picture. Thus like an inexorable fury its dreadful accents sound for ever in his ears; and when this deplorable object can no longer resist the strokes which assail him on all sides—when he falls, expiring under the weight which overwhelms him, the pitiless fury drags him by her chain, revives him by the same horrible accents; she does not suffer the sentiment

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to relax, since despair never diminishes nor ceases to torment till death releases its victim.

If on the contrary, despair is produced by the loss of a blessing, without which life becomes valueless, the orchestra represents the image of lost happiness. This image of all that is desirable, is presented to the victim of despair at the moment when his soul is most forcibly touched; he will fly towards the sovereign good, towards the blessing which can alone cure his sorrows; at this instant a ferocious hand will, as it were, arrest him, and instead of the beloved object, the orchestra will present the most hideous prospect to his view. When his grief shall be increased, the cherished object should again appear before his eyes, he instantly flies to it and is as instantly repulsed; he is every instant plunged into new miseries—the wound in his heart must never be healed but to make it bleed anew. To an unhappy mother let the image of her lost children be presented: let her hear their touching cries, and recognize their plaintive voices calling her to their assistance; at the instant she hastens to their succour, let the most terrible sounds tell her her children are no more—that they are ravished from her for ever. A fresh thunder-bolt falls on her head, her misery is revived only to overwhelm her afresh; gleams of hope flash before her only to render the frightful darkness of her despair more horrible; the agonizing complaints of her children ever resound in her ears, while some obstacle impedes her maternal ardour. Her heart is thus incessantly torn, and she at length expires in the midst of these horrible torments.

But let us cease to describe such miserable passions. Agreeable serenity, calm happiness, sweet peace, come ye, and in your turn preside over the scene! come and embellish the descriptions of the musician! shed your soft influence upon him! What pure tranquil and sweet melody announces your approach! What celestial sounds glide around you! The airs move in moderate time: I hear the ravishing strings of the harp! What simplicity and pure harmony! it is that which nature every where creates, and which art here renders more perceptible. The melodies developed amidst these simple but harmonious chords, never embrace wide intervals, they are composed of but few notes: flageolets and horns mingle their enchanting sounds; neither harsh cries, strong emotions, nor the signs peculiar to the affections we have already described, are distinguishable; it

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is in some degree a description of the absence of all the passions. How delightfully the soul reposes amidst such smiling scenes! how instantly it forgets all that has agitated it. It resembles a beautiful day, which shines forth after a frightful tempest; the lightning has flashed around, torrents have fallen from the clouds, the wind has disturbed the horizon; but the sun suddenly rises in a serene sky; its golden rays are not obscured, or turned from their azure path by the slightest vapour; they fall upon the earth, which glows with revived verdure: the plants which the tempest had bowed, raise their fruitful heads and are covered with fresh flowers. Such is the picture of tranquillity. In contemplating it, its own calm is reflected upon the heart. The soul insensibly opens to gaiety and peaceful mirth, and by degrees to a more animated sentiment—the last of which we have to speak.

To represent *joy* the musician has only to throw more animation into the description of tranquillity. Joy has its exclamations; he will introduce them both into the melody and accompaniments; he will sometimes even change the latter to express its transports; he will intermingle chains of notes, rapid passages, &c. but he will carefully avoid harsh combinations—the signs of painful emotions. But as joy is almost always accompanied by the dance, and as they mutually recal each other, the composer will give to airs expressive of joy, the resemblance of a dance; he will bestow on them the regularity of a song; he will employ ritornelles, but he will at times introduce movements peculiar to the dance; those which are most frequently used by this sister of gaiety, and which are very descriptive of the spring and vivacity of joy.

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Massimino's Method of Musical Instruction, particularly applicable to the Art of Singing, communicated to the Editor, as at present practised with such distinguished success by the Author in Paris; to which are occasionally added Hints for the Guidance of Governesses and Parents conducting this department of the Education of their Children in Situations where the assistance of Able Masters cannot be procured; with some Remarks and Exercises calculated to assist the Private Student, and others which will be found interesting to Musical Pupils in general; arranged and interspersed with useful Observations and Examples from other sources; by J. Green, 33, Soho-square, London, Professor of Mr. Logier's System of Musical Education.

Art is to be regarded in two ways—philosophically and mechanically. It has been hitherto the misfortune of vocal science to be generally considered by those who have written upon it, only with a view to acquisitions, purely of the latter kind, and even these have been but little assisted by intellectual direction. Perhaps this may have arisen from the reflection, that such direction can be of little or no service, without the complete command of the technical parts and powers. But we are of opinion, that from the first beginnings of instruction the end ought always to be held in view; for unless this be the case, there will be as much to unlearn as to learn in the subsequent stages of the process.

We have seldom been more struck with the force and truth of these observations than in looking over this plan of education for singers, for never do we recollect to have seen a treatise more entirely mechanical. Its inventor indeed seems to labour under one capital misapprehension. He considers the art of reading notes to be the art of singing, and to this end he gravely submits the following propositions as the basis of his theory and practice:—

"Music is the science of sounds, and these sounds are represented by characters; hence arise two problems, *which constitute the whole of Music.*

1st. The sounds being given—to find the corresponding characters.

2d. The characters being written—to give the sounds."

This is simplifying with a vengeance. "The sounds," Mr.

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Massimino will probably assert, may stand for all the effects a composer contemplates when he produces his work. We cannot deny the fact. But should the author be disposed to avail himself of the latitude his terms allow, he will be contradicted by the omissions in the subsequent pages of his book, for there we find few or no traces of instruction that can apply to any other parts of the complicated science of singing, than those which are necessary to the art of reading music.

We have ever considered superiority in teaching singing to depend upon great delicacy of observation, great accuracy and strictness in directing and superintending the formation of tone and its application to the purposes of expression—great taste and judgment in discriminating the relative powers of music upon words and words upon music in this the sole end of the science. We conceive that these purposes are only to be accomplished by the closest attention to the pupil—by the prevention of every thing like a bad habit, by instant detection and suppression of the cause, and by regular perseverance in one uniform system of instruction, till habit has confirmed both nature and art. We receive therefore such reasoning as the following, not with distrust, but with absolute horror.

"If music differs from other languages, it is in this particular, that it may be spoken simultaneously by many persons, and that, far from becoming obscure or confused, it then developes the full extent of its powers. Hence arises the great utility of the union of many scholars where each may be exercised in singing alone or *en masse*, and this is particularly necessary for those whom nature has not created musicians. The rebellious organs which will resist a single voice or instrument must give way to the impulse of a column of harmony, produced by a concourse of many voices, and the pupil carried away (in spite of himself) by its irresistible power, will be forced to sing in tune and time."

Our inference is directly the reverse of that Mr. Massimino draws. His method, we are persuaded, so far from forming any thing like a pure and good method of voicing, would in nine hundred and ninety-nine cases out of a thousand totally and completely destroy not only the voice, but preclude every chance of obliterating, by any after course, the detestable habits which this little mob of chorussers would contract and communicate. We are willing to allow something to emulation—something to that sympathetic impulse which contentaneous pursuit of any object is observed to communicate. The children might, and probably would,

obtain the art of reading and writing musical characters with more rapidity than by solitary instruction. This partial benefit would however be counterbalanced by such a flood of evil, as can leave no doubt in our minds as to the result.

But, in order that our readers may form their own judgment, we submit the author's outline of his plan:—

"The pupils are divided into four classes, three for writing and the fourth for reading only.

The first class supposed to know nothing of music, write on their ruled slates the different descriptions of notes and their corresponding rests; they then make complete bars from promiscuous notes, dots, triplets, rests, &c. marking underneath each group the value in 8ths of a bar, as $\mathbf{C}\,|\,\frac{2}{8}\,\frac{2}{8}\,\frac{4}{8}|$ &c.

"When perfectly acquainted with this, the pupil joins the second class, who write what the master directs measure by measure, repeating each as it is written, and marking the value as before; they then sing together what they have all written.

"When he can understand the relative length of the notes, and can write them as directed, the pupil proceeds to study the distinguishing of different sounds, and to write them in the third class; for whom the teacher dictates by simple vocalization, the pupil must discover what are the notes of each phrase and repeat them sol-fa-ing. The one who has the best ear will be the first to seize the notes and immediately to proclaim them; this will not be detrimental to the ear—the ear never calculates; when it does not seize the sound at the moment, it is very difficult to do it on reflection, and the habit of being just comes easier from listening than from hearing.

"When circumstances permit, these three classes may be united.—The first is not disturbed in its labors by the others and is sure to reap some advantage. The second cannot distinguish the notes which the master vocalizes, but the notes are named immediately by the pupils of the third class; the second can transcribe them, and the same labor is common to the two.

"Here they may be acquainted with the use of the different clefs, beginning with that properly appertaining to their voice.

"In each class those most advanced serve, when necessary, as monitors to the others. The explanations thus given, profit the giver and receiver; for the practice of communicating what has been learned, refreshes the memory and gives a facility in expressing ideas.

"The dictation should be made as much as possible by a just voice in preference to an instrument, and should be given bar by bar so as to allow time for the pupils to comprehend and to write it. The manner of dictation contributes much to the advancement of the pupil. Music like other languages has long and short syllables, mute finals, &c. The commencement of a bar, for instance, is generally more marked, and the sound of the voice a little softened at the conclusion.

"The pupil should be exercised in discovering the time of each

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dictation and the changes that may occur in its progress—and, to render the voice more flexible, should be habituated to introduce the little note (or appogiatura) without naming it. Besides the particular employment for each class there are general exercises proper for all, whether separate or united.

"The lesson should generally commence with,

"1st The scales major and minor sung in unison by all the pupils together—to extend from the middle C to G above the lines at the farthest—each sound to be held the value of the semibreve in slow time. Chuse rather the scale of C minor than A its relative—the difference between the two modes is more striking when the same scale is employed, and the pupil perceives more distinctly the change in the occurrence of the semitones.

"2d The intonation (also in unison) of all the intervals ascending and descending.

"3d The chromatic scale from C to G ascending by sharps and descending by flats.

"N. B. The voice having a natural tendency to ascend more than half a tone in a sharped note which ascends diatonically, and vice versa in descending by flats—temperament must be strictly enforced by a perfect intonation.

"Besides these there are other exercises which may be used and varied at pleasure.

"The intonation of a suite of isolated intervals which present the greatest difficulties.

"The vocalization of the scales in trills.

"The execution of a suite of chords with and without dissonances.

"The scales and other exercises in parts.

"All these exercises should be written upon a large lecture board placed so as to be seen by the whole party. This practice is found of considerable use in fixing the attention of young pupils who are soon fatigued with any characters on a small scale.

"The school ought to be somewhat in the form of a horse-shoe; the piano-forte in the centre, and the pupils in columns on each side.

"The lesson should continue not more than two hours.

"The first half hour should be employed in general exercises.

"The dictation may continue one hour.

"The last half hour may be employed in having the lesson sung at first separately by some of the pupils beginning with the best, and afterwards by all together.

"If the subject of the lesson is composed in two parts as a duet, the second part should be sung alternatively by each division of the pupils.

"If the classes are united, the third class will sing the second part from the book.

"The sound and the sign which represents it are the two objects which the pupil ought to have constantly in view. Placed opposite his master, who dictates to him certain sounds, he should be able to distinguish them to retain the intonation and to write them according to their relative value. In this ensemble of operation all the facul-

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ties of the pupil simultaneously tend to the same point. The ear, attracted by the sounds, endeavours to catch them. The mind calculates their duration and determines the different corresponding values by the aid of the movements of the hand, which on this occasion serves as a regulator. The voice repeats as often as necessary during these operations the sounds dictated, whilst the eye fixes the characters traced by the hand. All the powers of the attention are awakened, and the proof of the conjoint labor is in the lesson written. By this, the pupil, least remarkable for the quality of his voice, proves that if he is not yet able to sing well the phrases he has heard, he has nevertheless understood them, since he has written them; and the pupil who has a good natural disposition for singing, does not stop at catching the song and repeating it like a parrot; he will prove that he knows how to compare the song with the characters which represent it.

"The fourth class is destined to the study of classical solfeggios and the works of the great masters; those pupils only should be admitted who sing perfectly in tune, whatever may be the quality of their voice.

"It occupies at once the mind and senses of the pupil, without fatiguing his attention.

"It renders study pleasant, at little expense or loss of time.

"It habituates the pupil to render an exact account of all the notions he receives.

"It furnishes the best means of acquiring a perfect intonation, by the habit of singing with a mass of voices, either in unison or in parts.

"It accustomes the pupil to sing in concert, the most essential and most difficult.

"It forms a correct ear, by the habit of exactly appreciating sounds, and enables the pupil to understand and follow the progress of melody and harmony.

"It gives him the faculty of easily writing his musical thoughts, and consequently advances him not only in execution but also towards composition.

"It gives him emulation and taste, by the continual comparison which he cannot fail to make between himself and others, and also it shews the value of a good master."

Where we differ from the author as to these results is—1st as to tone, which we say can never be either formed or attended to in the strict and undeviating method which is absolutely indispensable at the outset of practice, and for a considerable time afterwards, since erroneous habits early contracted are seldom or never removed. 2. With respect to intonation, which must always be left to chance—since faults in this respect can rarely be detected by the master, and never corrected at the instant without stopping the whole class. 3. The ear, so far from being rendered sensible must be indurated by the discordant distractions of a multitude of learners. 4. As to

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taste—which all the world knows is the consequence of the most elaborate comparison of finished performances, *inter se*, and of long-continued endeavours to appropriate by practice the excellences thus brought under the view of the scholar. Nothing can be so clear to our apprehension as the fact, that when the whole undivided attention of a master, and the nicest discrimination, are so continually found inadequate to form a single pupil, the same quantity of attention cannot be successfully employed in teaching an indefinite number of scholars at the same time. The thing speaks for itself. We limit the good MR. MASSIMINO promises, therefore, solely to his giving a certain slight facility to the acquisition of the art of reading and writing notes. Beyond this we see nothing peculiarly excellent either in his method or examples. The mode of instructing in time is more in detail than is customary.

There appears to us to have been two classes of elementary books upon singing—one so simple as to leave much to the master, and contrived only to save him the time and trouble of writing the early and necessary exercises—the other extremely complicated, conducting the pupil through every possible combination; still, however, both nearly technical. MR. MASSIMINO'S occupies a middle station; he is not so simple as APRILI and others, neither so learned nor so complex as LANZA. His method may, however, be extremely useful to choirs and choral societies, but whether more so than the modes in general use in such seminaries, we are not prepared to say. But they who aspire to be heard in a song or a duet, or to delicacy and precision in execution, we are quite satisfied will never attain the end by any course of education conducted *en masse*.

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The Musical Assistant; containing all that is truly useful to the Theory and Practice of the Piano Forte, explaining, by the most easy method, the use of every Musical Character, necessary for the information of Young Performers on that fashionable Instrument, with appropriate Preludes and Lessons; also a complete Dictionary of Words, as adopted by the best Modern Masters; composed by Joseph Coggins. London. Power.

This work was first produced in 1815, and is now re-published with some additions. The author was for many years a pupil and assistant of the late DR. CALLCOTT, which circumstance would of itself entitle his work to our notice. In an elementary book there can now be little probability of originality, and the first principles of instruction have been already most ably treated by MR. CLEMENTI and MR. CRAMER. Still we think MR. COGGINS's work will be useful, particularly to young children and to those who have not the advantages of professional instruction; for although much constant and incessant attention may be bestowed in domestic education, yet from the tact which long employment and experience in teaching confer, masters are generally more successful in the difficult art of conveying instruction; besides which, we have observed that children are more attentive to and retain the lessons of masters better than they do those of persons to whom they are accustomed. But nevertheless the early branches of the art are and must be very often taught without such assistance. The Musical Assistant will, we think, facilitate the task, and save some time and trouble, and this MR. COGGINS states to be his chief object. His preface is very sensible, and therefore we quote it.

"In submitting the present work to the notice of the musical world, and particularly to that respectable part of it who are entrusted with the superintendence of youth in private families and schools, the author hopes the following method will be found to save much time and trouble, to do which practice has led him to believe that the easiest and best way is by question and answer.

"As his design is only to convey what is actually requisite for young performers, he has carefully avoided using any abstruse words or examples, which are not necessary for the information of those who wish only to attempt the practical part of music.

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"The whole of the dialogue, it is presumed, is rendered so easy that any person who has but a slight knowledge of music may teach it in the absence of the master with great accuracy; for if the first principles be well grounded, the pupils will acquire a more general knowledge, with pleasure to themselves, and satisfaction to their friends. This is too generally neglected for want of proper means, particularly at schools, owing to the shortness of time allowed for the pupil's lessons.

"The author recommends the teacher to commence with the dialogue, by giving the pupils as much as shall be thought adequate to be retained by memory, according to their abilities; and if one quarter of an hour be allowed twice in the day, he is certain that the whole of the dialogue may be attained by any moderate capacity in a very short period, without interfering with other studies, and with less trouble to the teacher than is generally required."

The work is divided into twelve sections. Too great condensation frequently confuses as much as too much explanation; this error is however avoided, and the explanations are, with a few exceptions, given very clearly. The description of the duration, or relative value of notes in time, is judiciously extended to some length, for this is one of the most difficult and most necessary points of the subject. There are however two or three errors. The word diatonic is incomplete in its explanation. Mr. Coggins gives it as follows: "Music, which proceeds by tones and semi-tones, natural and agreeable to the ear." The definition would have been better given according to Mr. Clementi's system. The author uses the terms major and minor without any previous explanation, leaving it to the end of the work; and he enumerates the successive flats and sharps belonging to each key, without the rules which govern them. In the scales, the words dominant and sub-dominant are used also without explanation; and that affixed to the relative minor scale is defective. The method proposed for keeping time is good. Mr. Coggins recommends the pupil to "write out the lessons on a slate, and place the counting to them in figures, both by quavers and crotchets." Turning to the practical part of the work, the four first lessons are judiciously calculated to give the pupil an exact idea of the relative duration of notes, from the semi-breve to the semi-quaver. From this point they are mostly popular airs, in various keys, and increasing in difficulty by almost imperceptible gradations. There are three little duets at the end, which species of practice we consider as very beneficial.

A pupil who has gone through the Musical Assistant with atten-

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tion, will, we doubt not, be found extremely well grounded in the most necessary parts, for MR. C. has omitted every thing that is not absolutely essential. The capital recommendation of the work is, that the road is made as clear as possible to the scholar.

Operatic Airs, No. 12. *The favourite Polacca from the Opera Il Tancredi; by T. Latour.* London. Chappell and Co. Goulding and Co. Clementi and Co.

Partant pour la Syrie; a favourite French Romance, with Variations for the Piano Forte: composed by J. H. Little. London. Power.

Russian Air for the Piano Forte, with Variations and Finale, by G. Kiallmark. London. Chappell and Co. Goulding and Co.

The celebrated Air of Kitty Clover, with Variations for the Piano Forte, composed by Edward Knight, jun. London. Goulding & Co.

Andante and Rondo for the Piano Forte, by Augustus Meves. London. Birchall and Co.

Lady Owen's Delight, or Maldod Arglwyddes Owain; a favourite Welch Melody, with Variations for the Piano Forte; composed by J. Macdonald Harris. London. Birchall and Co.

L'esprit du Moment; a Bagatelle for the Piano Forte, founded upon the favourite Scotch Air "And they're a' noddin;" composed by J. F. Klose. London. Birchall and Co.

Divertimento Scozzese; in which are introduced the Airs, "Charlie is my Darling" and "We're a' noddin," with Variations for the Piano Forte; by G. Kiallmark. London. Chappell and Co.

They're a' noddin; a Scotch Air, with Variations for the Piano Forte, with an Accompaniment for the Flute, (ad. lib.) by T. Latour. London. Chappell and Co.

It would seem, not only by the above list, but by the multitudinous articles with which we could swell the enumeration, that airs with variations are produced in greater abundance than any other species of composition. We may therefore conclude that the demand for them is greater. Up to a certain mediocrity they are the

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easiest species of writing, little of imagination being required for their construction. Their chance of success indeed depends more on the popularity of the theme than on the intrinsic merit of the piece. This latter circumstance goes mainly to prove that the charm of melody prevails with the million over science and the difficulties of execution; for airs with variations are seldom scientific, seldom very difficult—and this is another great reason why they are so frequent. Every lady now plays on the piano forte, but comparatively few persons arrive at any very great perfection in the art. Such pieces as stand at the head of our article are suited to the capacity of the generality both of performers and auditors; they are not too difficult, and they cannot be called very easy. The powers of the former are then in no danger of being either too much taxed or too little valued, while, by the lightness and brilliancy of the composition, the sympathy of the latter is preserved.

Mr. Latour is amongst the most popular of our composers.—There is much elegant melody in his writings, and great spirit and vivacity. We have so often occasion to notice this gentleman's works, that but little remains to be said. His adaptation of Rossini's Polacca is as agreeable a lesson as we have ever had from his hands. The introduction is very chantant and graceful, and the additions made to the Polacca are fully equal to the theme.—We have seldom seen a more lively piece: the spirit is preserved throughout; it is all gaiety and animation.

Mr. Little's piece also opens with an introduction.—It is formed on the symphony of the romance he has taken as his subject, and makes a spirited march. "*Partant pour la Syrie*" has long been a favourite, and Mr. L.'s variations will, we doubt not, be found to add considerable charms to its already established fame.

Mr. Kiallmark is indeed a bold man to take such an air as *the Vesper Hymn* for a theme for variations; associated as it is with the words and adaptation of Moore and Stevenson, it is in our opinion totally unfit for such a purpose. We are sorry to see it in its present shape, yet Mr. K. can hardly be said to have failed. The introduction is well imagined, and although the first and second variations are somewhat common place, they are almost compensated by the third, which possesses a good deal of fancy. The same lesson has been arranged, with some few alterations, for the harp and flute, and we think with better effect.

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Mr. Knight's is a first attempt at composition, and as such is meritorious. The subject is just now extremely popular, and is one of those airs which lays hold on and haunts the memory. The variations have some claim to imagination, and are indicative of talent.

Mr. Meves's andante is a cantabile of much sweetness—the rondo is brilliant and animated. This lesson is of an easier description than any of the foregoing.

The Welch air, with variations by Mr. Harris, is not in a very good style. There is too much sameness and too little originality. We are afraid we must say it borders on vulgarity.

They're a noddin is become very popular from two causes—the singing of Miss Stephens and the law suit of Mr. Hawes. In the air itself there is but little to recommend it. Mr. Klose's lesson is a trifle, but it is an agreeable trifle.

Mr. Kiallmark opens his piece with a short introduction, resembling in its manner the air *Charlie is my darling*, which he then gives in its original form, with a slight addition at the end. *Wer'e a' noddin*, with variations, follows. The first, third, and fourth are good, the second is very common-place, and is generally to be found in all Mr. Kiallmark's airs with variations. The finale consists of a variation on the first air, in a sprightly style. The divertimento is altogether brilliant and attractive.

Mr. Latour's has much more pretension, and he has given the subject diversity, melody, and elegance. The sixth, seventh, and ninth variations are extremely agreeable.—A flute accompaniment is appended, which although easy, adds effect to the piano forte part.

Our review of these pieces shews them to possess the necessary requisites for popularity; they of course have different degrees of merit, but with the exceptions we have pointed out, they are all calculated to afford pleasure and improvement.

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Pastorale Rondo pour le Piano Forte, par F. Kalkbrenner. Op. 59. London. Chappell and Co. Clementi and Co.

Eleventh Fantasia for the Piano Forte, in which is introduced the favourite Scotch Air, "We're a' noddin," by F. Kalkbrenner. London. Clementi and Co. Chappell and Co.

The first piece is in A major, and opens with a subject remarkable for its elegance and originality. This originality arises more from the treatment of the theme than from the air itself, which is extremely simple. It is written in $\frac{6}{4}$ time, and consists chiefly of alternate crotchets and quavers; but a middle part is appended, composed of quavers only, which keeps up an incessant motion, and produces a beautiful effect. The sudden modulation into F, and from thence into C major, the ascending passages in the bass, at bars 5, staff 5, and bars 2 and 4, staff 6, page 1, and the return to the first part of the subject at staff 1, page 2, are beautiful ideas finely executed. A cadence of much imagination follows. The chromatic passage at the end is, to our ears, quite new; it leads to a second very graceful subject, succeeded by another brilliant cadence, terminating in the first air. The composer then takes one of its concluding passages, which is alternately echoed by the treble and bass, and modulates into C major, in which he again resumes the subject. A cadence, ended by the chromatic passage above noticed, leads into the original key, where the second subject appears with some alterations. A cadence of great force and rapidity, containing the first strain of the theme, concludes the piece.

Grace, originality, and spirit are the prevailing features of the Pastorale Rondo. Its *style* demands, perhaps, more peculiar powers than its execution, difficult as it is in this latter particular. This lesson is so thick with signs of expression that they require as quick an eye, and a more ready hand, than even the notes. It demands also that strength and delicacy of finger which can instantly produce the exact quantity of tone the character calls for, without impeding the rapidity of the execution, for passages will incessantly be found in this lesson, the effect of which will be totally lost if this qualification be wanted. A fine crescendo and diminuendo, in a combination of notes, is absolutely an essential in a piano forte

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player; but the power of producing this effect, on a single note, is of late become as necessary and far more difficult.

In the Fantasia Mr. Kalkbrenner has given free scope to his imagination, and has produced combinations and effects hitherto unknown. It is in G major in common time, and an allegro brillante. The opening is forcible, rapid, and effective. The air *We're a nodding* is introduced at p. 4. Mr. K. has bestowed on it by his adaptation a new character. By alteration and addition he gives it three different forms merely in its announcement. The first variation consists of alternate arpeggios, and ascending and descending passages in regular succession between the treble and bass of very rapid movement. The second, in four parts, is very chromatic and is slow and impressive. The third is excessively difficult. It consists of the air taken in chords by the right hand, while the left is employed by a shake with two of the fingers, and the others have to fill up the bass. The passage is then reversed, the left hand taking the air, and the right the shake and part of the subject, at the distance of an octave from the shake. This passage is repeated three times. Before we proceed, we must observe that the lesson is written for a six-octave piano forte; the passages however which go beyond the ordinary compass of instruments, have alterations for the latter affixed. The 4th variation is perhaps the most extraordinary. It consists of the notes of the air beginning on G, A, B, in alt, and between each the middle D of the instrument always occurs—thus occasioning a leap of 20 and never less than 17 notes each time. Another peculiarity is, that the third note of the original air being a minim, and this passage consisting of semiquavers, this third note is repeated four times whenever it occurs, the middle D always intervening. This extraordinary combination takes place three times, and gives ample proof of the wonderful attainments of Mr. Kalkbrenner in the mechanical part of the art. The fifth variation (an adagio) will as clearly demonstrate his acquirements in the intellectual branches. The sixth, a presto movement, is in another new and most difficult style.—The treble consists of the octave D, and a middle part taking the air, each note repeated four times, the bass also taking part of the air in single chords. The left hand then has a rapid succession of octaves, the right hand having a portion of the air in chords. The first of these passages is repeated twice, the latter once. The piece

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is then worked up with a cadence of great difficulty, consisting of triplets, arpeggios, octaves, and most of the various combinations of which the art allows.

In this Fantasia MR. KALKBRENNER has displayed a perfect knowledge of the powers of his instrument, and as perfect a command of those powers. The minuter delicacies of the Pastorale are here not so strongly apparent, but they are nevertheless not entirely neglected in the midst of this overwhelming torrent of execution. The two productions are fresh proofs of the delicacy, grace, force, and rapidity, which characterize MR. KALKBRENNER'S style of performance and composition, and cannot fail to add greatly to his reputation for extraordinary and novel combinations, as well as for other intellectual indications, which are the signs of a powerful mind and a refined taste.

The original Music, introduced in the tragedy of Macbeth, composed by Matthew Locke, Chapel Organist to Queen Catherine, Consort to King Charles II; arranged with a separate accompaniment for the Piano Forte; by John Clarke, Mus. Doc. Prof. Mus. Camb. London. Birchall and Co.

A republication of music so popular should scarcely seem to claim notice from the modern reviewer. It has indeed been more than once printed by former editors—amongst others by MR. JACOBS and MR. STOKES—and therefore a new arrangement, however called for in the trade, might rise unregarded of us amongst other things produced by mere demand. But to this arrangement by the professor of music at Cambridge is prefixed an exceedingly curious production, which bestows a new source of interest upon this admirable performance, and we are moreover not sorry, on account of its intrinsic merits, in having occasion afforded us to give more currency, if possible, to this spirited work of a fine imagination.

There has been some difficulty in ascertaining to whom the words of this production really belong. *Macbeth* was altered by SIR W.

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DAVENANT, and brought out with LOCKE's music, as an addition to SHAKESPEARE's incantations, and the poetry has been by some attributed to DRYDEN. The introduction of this music appears however to have been among the earliest attempts in England at the performance of something bearing resemblance to opera. In France the dramas of QUINAULT, set by LULLI, had risen to high estimation, and our musical historians place LOCKE among the imitators of this celebrated composer—not however from any voluntary direction of his own mind, but by Royal command. "LOCKE," says DR. BURNEY, "possessed sufficient genius and knowledge of harmony to have surpassed his model, and to have cast his movements in a mould of his own construction; but such was the passion of CHARLES the Second, and consequently of his Court, for every thing French, that in all probability LOCKE was commanded to imitate LULLI. The music for the witches in Macbeth, of which he is generally supposed to have been the author, when produced in 1674, was as smooth and airy as any of the time. It has now obtained by age that wild and savage cast which is admirably adapted to the diabolical characters who are supposed to perform it."

This brings us to the introduced sheet of which MR. RICHARD CLARK, of his Majesty's Chapel Royal, a gentleman known for his antiquarian musical researches, gives the following account:—

"A tragi-coomodie, called the Witch, long since acted by his Majestie's servants at the Black Friers—written by Thos. Middleton: the original manuscript in the possession of the late Mr. Stevens. A few copies were printed by the late Mr. Isaac Reed, and distributed as presents to his particular friends. It is dedicated by Middleton to the truely worthie and generously affected Thos. Holmes, Esquire.—Mr. Stevens, in a note in Mr. Reed's edition of Shakespeare, vol. II. 339-345. From which it appears probable that Shakespeare borrowed the incantations in Mackbeth from this play. Mackbeth was first acted in 1623, though it appears to have been written about 1606. Middleton was appointed Cronologer to the city of London in 1626, and died soon after. His play of the Witch was left in M.S. Locke must also have seen the following music. There is no composer's name to the M.S." By R. C.

In this scene are unquestionably to be found the rudiments of the added words, (not SHAKESPEARE's) since they are in some lines exactly the same and other remarkable points—such as the names of

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the sprites, *Stadlin*, (*Stradling*,) *Puckell*, *Hopper*, and *Helway*, are also borrowed. The germs of some of the musical ideas are not less visible. These are to be found in the adoption of the same division into recitative and air, with faint resemblances in melody and harmony.

But LOCKE has made all his own, by the manner in which he has wrought up his materials. If he shall be thought to owe a little of the absolute foundation to this newly-published M. S. and more to a general imitation of CAMBERT and LULLI, there is nevertheless a pervading and *appropriate* spirit which could proceed from native genius and feeling alone. The idea is entire throughout—from the rythmical and picturesque effect of the opening symphony to the end. One of the strongest proofs of this is to be found in the annunciation of the motivo, at the bottom of page 5, which is subsequently taken for a part of the air, "*To which we dance in some old mill.*" The solemnity of *Hecate's* invitation, "*now let's dance*," the consent of the witches, followed by the "*rejoicing*" chorus, interrupted and heightened too as it is by the questioning of Hecate, are splendid indeed. Nothing can be more "wild," as DR. BURNEY has it, yet nothing more beautiful and simple than the two songs which succeed—"*Let's have a dance upon the heath*," and the repetition of the airs at the end, to which we almost see the "sisters" move in their antic fashion, excites the imagination in the most powerful degree, and prepares it for the chorus, "*At the night raven's dismal voice*," which again bursts into the light and airy style that images the fantastic changes in which such beings may well be fancied to delight. And here we cannot fail to remember the exquisite manner in which this chorus is performed at the Antient Concert—such an effect we never heard produced from any thing else.

In the dialogue between the invisible sprite and Hecate, the mistress of the spell, we arrive at the part where MIDDLETON's "*Witche*," and the music prefixed, appear to have given ideas to the poet whoever he was, and to LOCKE, infinitely augmented and diversified, and improved as these ideas are. Amongst the fine contrivances we may place the repetition of the subject of Hecate's song, "*My little spirit*," in the bass alternately—the sudden breaks of the measure, and the symphonies to "*With new fallen dew*," and "*Now I'm furnish'd.*" It is scarcely possible to give such mysterious ap-

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propriation to so few notes in any other form—the clustering of the sightless beings is also finely pictured by the short symphony, which closes the chorus at page 27.

The most curious object of research that can occupy the human mind, we consider to be the origin of our ideas. "It is pleasant," says Dr. Johnson, "to see great works in their seminal state, pregnant with latent possibilities of excellence; nor could there be any more delightful entertainment than to trace their gradual growth and expansion, and to observe how they are sometimes suddenly advanced by accidental hints, and sometimes slowly improved by steady meditation." In art the study is of intense interest. No one hearing the music to Macbeth would entertain the slightest hesitation in pronouncing that music could not be more original; and yet, perhaps, after examining the sheet Mr. Clark has supplied, the hearer must (at the same time paying the utmost homage to the genius of the composer,) he must nevertheless, we say, perhaps admit that had not Locke seen it, the music to Macbeth had never existed in its present animating, appropriate, and picturesque shape, than which, in the whole vast circle of dramatic composition, we are acquainted with nothing more "high fantastical," or more stimulant.

A New Sonata for the Piano Forte, composed and dedicated to J. N. Hummel, of Vienna, by his friend J. B. Cramer, Op. 63. London, (for the author and proprietor,) by the Royal Harmonic Institution.

One of the most striking circumstances attending the human mind is the readiness with which it responds to any new or peculiar excitation. This property is of immense importance to genius, for giving the fullest allowance to the impulsive enthusiasm, which is one of its most marked characteristics, even genius is frequently indebted to extraneous stimuli for the sudden energy that originates and is employed upon its greatest works. It seems to us that the arrival of the great foreign player and composer for the piano forte, Mr. Moscheles, in England, may have had an effect of this nature, for since that professor's appearance amongst us both Mr. Cramer and

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Mr. Kalkbrenner have published, (we cannot trace the date of their production) works that demonstrate a superior care. The sonata before us is unquestionably a noble performance, and we may perhaps best do it complete justice by exhibiting such an analysis of its parts as may enable the player less conversant in such dissections, to comprehend and admire its construction.

The introduction is in D minor, and occupies 3 pages. It begins with a well-constructed grave, in the ancient style, followed by a 2d part più mosso e agitato, consisting of a moving bass, accompanied by an interesting arpeggio; which arpeggio, however, from the latter part of bar 2 to bar 3 inclusively, is uncouth and harsh. The 2d movement is likewise in D minor. The subject and a succeeding passage, bar 13, are constructed on the leading features of the introduction. At the latter end of bar 16, page 4, the bass introduces the subject again, taken up by the treble with vigour and good effect, and carried on for 10 bars and a quarter, when the left hand continues it downward, step by step, for 3 bars and three-quarters, reposing on the dominant of F, on which, with the usual 17th, the author expatiates agreeably for above 8 bars. The passetto in F is now given in the form of an interesting dialogue between the treble and middle parts during 18 bars; a brilliant passage is then constructed on a bass scale, taken from page 4, bar 9, which is repeated an octave higher. After which the brilliant motion is continued right and left to the end of bar 6, page 7, when an ingenious cadence is formed with part of the above-mentioned scale. Now a good but extraneous passage presents itself, composed of 5 links, 3 ascending and 2 descending, succeeded by 5 bars of concluding matter, the last bar of which recalls the first part. This bar, however, the second time of playing, is changed for the 1st bar in page 8, to introduce the subject in B♭ for 2 bars; then in G minor and D minor, the author working the subject in contrary motions between treble and bass in a masterly manner. After which the middle parts form an ascending scale in 10ths, upon a member of the subject for 2 bars and three-quarters, modulating in cognate keys, and reposing at last in E minor, when a brilliant passage is introduced for 4 bars and a quarter; then the bass resumes the descending scale given in page 5, bar 5, during 3 bars and three-quarters; after which the author imitates the interesting passage from the last score, page 6, till he makes, in the first score of page 9, a semi-close on the dominant of E minor. The passetto is

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now resumed in C from the 1st part, with a little variation, the last member of which is repeated with a moving bass, page 5, bar 10, which induces the treble to accompany it in the 10th for more than 4 bars in a descending series of *common-place* passages, till luckily the author makes himself amends by re-introducing the last-mentioned member in the treble, gradually ascending over a moving pedal bass, which subsides on the dominant of D minor, with the 7th. Now the original subject is produced again for 8 bars. Then the beginning of the 13th bar, page 4, is made more interesting during 2 bars, page 10, bar 12, which are repeated and then carried on with increasing fire, till we arrive at another semi-close on the dominant of D minor. We have now again the first part of the passetto in D major, and the 2d part in D minor; after which the author proceeds in D minor, and in a similar manner to the first part of this movement, with some trifling, though necessary alterations, till he reaches bar 9, page 13, where he gives a coda, by ingeniously inverting the beginning of the original subject, which forms a pleasing conclusion. We remark with pleasure that the introduzione and this movement are conducted with consummate skill, and in the author's best manner, the trifling defects mentioned above not derogating materially from the general merit of the work. The beautiful adagio in F which follows is evidently a close imitation of HANDEL. The melody, the bass with its appropriate chords, and the other auxiliary accompaniments, bear the strongest marks of that great author's style. Those who are intimately acquainted with his numerous works may perhaps find in this adagio more than mere imitation. We presume that our analysis of this slow movement, so simple in its plan and introduction, would be a superfluous labour; but we cannot help remarking, that after the subject has been resumed at the beginning of page 16, and pleasingly varied from bar 10 to 17, the author introduces a strange coda, page 16, two last scores, totally different in style and rythmus from all that precedes it, which throws a considerable damp on this charming composition. The *tail* in itself is pretty enough, but it belongs to another animal.—"Humano capite," &c.

The last movement, in D minor, is in the author's well-known early playful manner; but as it keeps perpetually spinning on from beginning to end, with occasional, say short modulations, and transient pleasing effects, and having no marked subject nor a single strain of melody, we should be tempted to call it a good exercise.

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We would ask the author whether, in page 17, bar 22, he means the dotted F in the treble to remain sharp; if so, how does he reconcile it with the bass? It may be an oversight of the corrector of the press, amongst some others of a minor nature.

This composition is worthy of Mr. CRAMER's genius and worthy of his reputation. Our analysis will prove that it is so constructed as to deserve the title it bears—a circumstance now by no means common—and it will shew at the same time, that while we commend we know why we commend. In this case justice is the highest compliment we can pay to the author.

A Selection of Welch Melodies, with Symphonies and Accompaniments; by John Parry. Second Number. London. Power.

Mr. POWER appears to be emulous of becoming the preserver of national music—a worthy attempt, to which probably he may have been led by the singular and merited success that has attended the publication of the Irish Melodies and the National Airs. He must not however hope, nor must the purchasers, to find the taste and talents of MOORE, either as respects selection, adaptation, or poetry, equalled by any follower of the same course; for Mr. M. must be considered as the inventor of a new species of amatory poetry, and of at least a novel manner of combining his verses with appropriate melody.

We should argue *a priori*, that no people were more likely to possess finer melodies than the Welch, simply because we know of no instance where more care has been taken to preserve the poetry and the music of a country. Mr. PARRY, in his preface to this number, mentions several societies expressly instituted for the purpose. The Royal Cambrian Institution—the Cymrodorion in Powys and Gwynedd—(two districts, the one comprehending Montgomeryshire, parts of Denbigh, Flint, and Merionethshire—the other Anglesea, and the remaining parts of the counties just mentioned)—the

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Cambrian Society in Dyfed (comprising Pembroke, Caermarthen, and Cardiganshire)—the Gwyneddigion and Cymreigyddion in London; besides these there is the Eisteddvod, still held triennally, we believe, with some account of which drawn from MR. JONES, the historian of ancient Welch music, it may amuse our readers to preface our review of MR. PARRY'S work.

The Eisteddvod was a triennial assembly of the bards, (usually held at Aberffraw, the royal seat of the Princes of North Wales, formerly situated in Anglesey; likewise Dinevawr, the royal castle of the Princes of South Wales, in Caermarthenshire; and Mathravael, the royal palace of the Princes of Powis, in Montgomeryshire,) for the regulation of poetry and music, for the purpose of conferring degrees, and of advancing to the chair of the Eisteddvod, by the decision of a poetical and musical contest, some of the rival candidates, or establishing in that honourable seat the chief bard who already occupied it. The antiquity of this ceremony is very high; mention is made of King Cadwaladr having presided about the middle of the seventh century in an Eisteddvod, which is said "to have been a prerogative peculiar to the ancient Kings of Britain." Mr. Jones, in his musical and poetical relics of the Welch bards, says—"Wishing to convey to my readers a clear idea of this important subject, I annex an extract, faithfully translated, from the statute of Prince Gruffudd ab Cynan, concerning the manner of holding an Eisteddvod."

"When the Congress hath assembled, according to notice and summons previously issued, at the place appointed, they shall choose as umpires, twelve persons skilled in the Welch language, poetry, music, and heraldry, who shall give to the bards a subject to sing upon, in any of the 24 metres—but not in Amæbean carols, or any such frivolous compositions. The umpires shall see that the candidates do not descend to satire or personal invective, and shall allow to each a sufficient interval for composing his englyn, or cywgdd, music, or other task that they shall assign. They shall moreover take down the names of the several bards present intending to exhibit, that every one may be called by his name, in order, to the chair, to perform his composition. The unsuccessful candidates shall acknowledge in writing that they are overcome, and shall deliver their acknowledgment to the chief bard, that is, to him who shall obtain the honour of the chair; and they shall all drink health

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to the chief bard and shall all pay him fees, and he shall govern them till he is overcome in a future Eisteddvod." From this injunction it appears that the duties which, upon this occasion, in the reign of Howel, belonged to the judge of the palace, were afterwards held in commission.

What served greatly to heighten the emulation of the bards, if they wanted any additional excitement, was the presence of the Prince, who usually presided in these contests. Their compositions delivered upon these occasions are frequently upon historical subjects, and are valuable for their authenticity; for it was the business of the Eisteddvod not only to give laws to poetry and music, but to extinguish falsehood, and establish certainty in the relation of events.

Those bards alone who had acquired the degree of Pencerdd, were authorised to teach; nor were more than a single pupil allowed to each Pencerdd. The pupils were expressly enjoyned to refrain from ridiculing their teachers for that absence and inattention which is necessary to a contemplative mind; but the most valued privilege of the penceirdiaidd was their exclusive right to the chair of Eisteddvod. All those among them who aspired to the honour of presiding over the bards, came forward (as the statute prescribes) at the triennial assembly, and contested it with each other, and with the chief bard who already possessed it. The successful candidate was seated in a magnificent chair, and was hence called Bardd Cadeiriawg —the chair bard. He was at the same time invested with a little silver or gold chair, which he bore on his breast as the badge of his office. As his rank was high, his emoluments were considerable; they arose from the disgyblion, or students, when they laid aside the hair-strung harp, at the expiration of three years' study, and were admitted to the practice of their art—from brides on their nuptials, and the marriage of the daughters of all the bards within his jurisdiction, &c.

Whoever desired to proceed to degrees in music, was presented to the Eisteddvod by a musical Pencerdd, who vouched for his capacity. During his noviciate of three years, he was called Disgybl Yspâs heb râdd, a probationary student of music without a degree; and if he learnt to play the harp, was only suffered to use the instrument strung with horse hair, that he might not (as is conjectured) by his rude attempt at harmony, torment the ears of the principality, and might pursue his studies with greater diligence, incited by the hope

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of relinquishing it for one furnished with strings of a more audible and pleasing sound.

His next step, after three years' study, was to the degree of disgybl yspâs graddol, a graduate probationary student of music, for which he was obliged to know ten cwlwm, one colovn, five cwlwn cydgerd, one cadair, and eight caniad or songs.

His second degree, after six years' study, was disgybl disgyblaidd, or bachelor of music; but he was previously required to be master of twenty cwlwmn, two colovn, ten cwlwm cydgerdd, two cadair, sixteen caniad, and the twenty-four measures of music, and to play them with facility and correctness.

At the expiration of nine years he became disgybl penceirddiaidd, or master of music, a degree which implied a preparatory knowledge of thirty cwlwm, three colovn, fifteen cwlwm cydgerdd, three cadair, twenty-four caniad, and four gosteg, and skill in defining them properly and distinctly. The fourth degree, he was admitted pencerdd athraw, or doctor of music, and was obliged to know forty cwlwm, twenty cwlwm cydgerdd, four cadair, thirty-two canidaw, and four gosteg; to understand all the laws and modifications of harmony, especially the twenty measures of music, and to explain them as they were written in the book of musical division; to compose a lesson, pronounced faultless by the proficient bards, and to shew all its properties, its divisions, and subdivisions, its licenses and rests, the diatonic notes, all the flats and sharps, and every change of movement through the several keys. If the Pencerdd was a harper, he was required to know the three famous mwchwl, which were equal to the four colovn; and the three new mwchwl were equal to the four cadair. All this he was obliged to know and perform in a masterly manner, so that the doctors of music should declare him competent to be an author, and a teacher of his art.

The Eisteddvod was a rigid school. The poetical, or the musical disciple, who at the expiration of his triennial term could not obtain a higher degree, was condemned to lose that which he already possessed.

Every chief bard, or bardd caduriaiw, who had acquired the honours of the chair, wore a gold or silver chair pendent on his breast, as a badge of his superior dignity; but after the time of Prince Gruffydd ab Cynan, the musical bards wore a separate order. There has been in the possession of Sir Thomas Mostyn a silver harp

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from time immemorial, to bestow on the chief of the faculty. This badge of honour is about six inches and a half long, furnished with strings equal to the number of the muses, and was worn by the chief musician, as the silver chair was by the chief port, or the golden tongue by the chief singer. The revenues of the bards arose from presents at princely and other nuptials, and from fees in their annual circuits at Christmas, Easter, and Whitsuntide; and in their triennial clera or grand circuit, their fees and presents were regulated in proportion to their degrees, and the number of visitants to the condition of the persons that received them. Likewise, to encourage the clêrwr to keep up the language and the memory of the exploits and pedigrees of the Britons, they were allowed a certain sum out of every half-plough land of their district. A month before each festival the pupils enquired of their teachers what routes they should take in their approaching circuit, lest too many should resort to the same part of the country. A Pencerdd was not licensed to visit the commonalty, unless he chose to accept a fee beneath his station and dignity; nor could any bard of an inferior degree appear before the gentry and nobility. The bards were not suffered to request presents beyond a certain value, under penalty of being deprived of their musical instruments and practice for three years; when this happened the present illegally requested became forfeit to the Prince.

According to a more minute arrangement, there were of regular bards, proceeding to degrees in the Eisteddvod, six classes, three of poets and three of musicians.

The first class of the poets consisted of historical or antiquarian bards, who sometimes prophecy; with their inspiration, they were also critics and teachers, and to them belonged the praise of virtue and the censure of vice.—It was their duty to celebrate the gifts of fancy and poetry; of them it was required to address married women without the air of gallantry, and the clergy in a serious strain, suitably to their function; to satirize without indecency, and without lampooning, to answer and overthrow the lampoons of the inferior bards.

The second class was formed of domestic or parenetic bards, who lived in the houses of the great, to celebrate their exploits and amiable qualities; they sung the praises of generosity, contentment, domestic happiness, and all the social virtues, and thus eminently contributed to enliven the leisure of their patrons. It was also their

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province to request presents in a familiar easy strain, without importunity.

The third class, though last, was probably not least in esteem, was the Rrwyddveirdd, which consisted of herald bards, who were the national chroniclers, were also well versed in pedigrees and blazonry of arms, and the works of the primary bards, such as Taliesin Pen Beirdd, Myrddin Emrys, and Myrddin ab Morvryn. According to the account of them which Giraldus has given in the succeeding century, they were admirably qualified for poetry, if invention be one of its principal requisites; for he affirms that they could trace back the descents of their princes and nobles, not only to Roderic, but to Beli, Sylvius, Æneas, and even to Adam himself. But their poetry was of an humbler kind; it was usually confined to subjects of jocularity, mimickry, invective, and reproach.

Of the musical bards the first class was appropiated to the performers on the harp. Athraw, a doctor or master of music, should know the three excellent mwchwl, which were deemed equal to 4 colovn, and each colovn was equalent to 10 cwlwm. The three new mwchwl were ranked equal to the 4 cadair, and the 4 cadair were 5 cwlwmeach.

The second contained performers on the six-stringed crwth.

The third consisted of singers, whose employment was to sing to the harps of others the compositions of the poetic bards; but from whom a variety of other qualifications were expected. A singer, said the laws, should know how to tune a harp or crwth, and to play several essays and embellishments, two preludes, a cwlwm, a caniad, and the thirteen principal tunes, with all their flats and sharps. He He should understand likewise the 13 principal styles of expression, and to execute them with his voice, &c. in several songs; he should know the 24 metres of poetry and the 24 measures of music, and be capable of composing in two of the englyn metres and in one of the cywydd metres. He should read Welsh with propriety and write it with exactness, and be skilled in correcting and restoring any old poem or song that has been corrupted by transcribers.

At the nuptials of the Prince or any of the princely blood, the singer attended on the illustrious bride, and at those entertainments was expected to carve dexterously every kind of fowl that might come before him.

The Eisteddvod was followed by the grand triennial clara, which

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was not limited as the circuits of the festivals to commots and cantreds, but extended through all Wales. Such was the benevolence of the Welsh institutions that bards afflicted with blindness, or any such natural defect, were indulged with the privilege of clera as well as the 4 poetical and the 5 musical graduates. At a wake or festival, a circuiting bard was not suffered during its continuance to depart from the house he had first visited, without the consent of the master on invitation given him by another.

Every art has its subordinate professors. Besides the four classes of regular or graduated bards before recounted, there were four other classes of inferior and unlicensed songsters, which were called Clêrydom, or the meanest or more unskilful itinerant musicians and poets; also, they were called Bon y glêr, or the lowest class, but properly termed in English, Minstrels. These were pipers, players on the three-stringed crwth, tabours, and buffoons. The performers who used them were looked upon among bards as weeds among flowers; they had no connection with the Eisteddvod, and their estimation and profits were equally inconsiderable.

The only connection that existed between the bards, and the lower order or minstrels, we discover in the appointment of Cyff Cler at the marriage of a Prince, or any person of princely exertion. A year and a day before the celebration of the nuptials, notice was given to a Pencerdd, or doctor of the art, to prepare himself to support that character. When the time came he appeared in the hall; and a facetious subject being proposed, the rhapsodists surrounded him with their ridicule. In their extempore satyrical effusions they were restrained from any personal allusion, or real affront. The Cyff Clêr sat in a chair in the midst of them, and silently suffered them to say whatever they chose that could tend to the diversion of the assembly. For this unpleasing service he received a considerable fee. The next day he appeared again in the hall and answered his revilers, and provoked the laughter and gained the applause of all who were present, by exposing them in their turn, and retorting all their ridicule upon themselves. The Eisteddvod appears to have been discontinued for some time, but revived in the reign of Henry VII., and Henry VIII. and Elizabeth both sanctioned the same assembly, and the Eisteddvod is still held.

Such is the historical relation of the Congress of the Bards; and arguing from the care exercised in stimulating ability and in reward-

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ing the productions of genius, as we have before remarked, one would be led to the expectation of great results, from the numerous subjects that must be presented to the choice of the editor of such a work as the present. MR. PARRY's Number, we fear, can scarcely be said to realize such an anticipation.

There are sixteen melodies, one of which is set as a duet and three as glees. The first is certainly a plaintive and a beautiful air;—it is in a minor key. The second has that jerking inversion of the accent which, to our ears, conveys a mean and vulgar effect. The third, though pretty, is common place. The fourth, "the sweet melody of North Wales," is set as a glee and chorus.—The words celebrate the assembly of the bards, and are declamatory and stimulant.—This affords a curious instance of comparison, for MR. MOORE, in his third Number of *National Airs*, has adapted the same melody to pathetic words. The fifth is just above mediocrity, and has the peculiarity of ending on the fifth of the key, which is oftener to be found in Scotch airs. The sixth attains about the same level. Next comes the duet, which to our ears is wretched puling—to say nothing of the barbarous Welch words introduced. As if to redeem its predecessor, comes "*the Lament of the last Druid*"—one of the most striking airs in the book; and the accompaniment too is among the ablest. The three next are of a lower range. The twelfth is the well-known lively tune, "*Hunting the Hare.*" The thirteenth is declamatory, and certainly has strong marks of nationality. The fourteenth is animated. The fifteenth is too uniform in its passages; and the last, which bears a considerable resemblance to "*Ar hyd y nos,*" is almost the best.

But upon the whole we are disappointed. There is a sameness (and a tameness too) running through the greater part of the melodies that inclines us to doubt the judgment or the care with which the selection is made. The uninventive and spiritless nature of the general accompaniment confirms this unfortunate supposition. Concerning the task of adaptation, MR. PARRY says in his preface—"My chief aim in arranging this volume was to procure good poetry, and to adapt it with the greatest nicety to the different airs, after the manner of the Welch, which, in general, has a *word for every note.*—How far I have succeeded, I shall leave the discerning public to judge." The principle is as undoubtedly right as it is evident. We cannot however refrain from referring MR. PARRY to MR. BI-

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SHOP's arrangement of the National Airs, to shew how genius calls in the aid of invention, elegance, and feeling, in its appropriation. MR. PARRY's application of it is either simplicity itself—nearly to be called identity—or such diversities as the very commonest variations of the worst writers exhibit in their most ordinary forms.

The poetry is to be noted more for the absence of defects than for the presence of beauties. The merit of the verses is indeed singularly equal, considering from how many hands they proceed. The printing is in MR. POWER's accustomed style of excellence and elegance; but upon the whole this is to be called a respectable publication rather than to be esteemed a production of pre-eminent ability or attraction.

Three Characteristic Airs for the Piano Forte, composed by I. Moscheles. London. Chappell and Co.

La Tenerezza, a Rondoletto for the Piano Forte; by I. Moscheles. London. Chappell and Co.

Rondeau Brillant pour le Piano Forte; composè par I. Moscheles. London. Birchall and Co.

These are amongst the *leviora studia*—the lighter productions of MR. MOSCHELES—but nevertheless they possess considerable beauty. *The Characteristic Airs* will require some little historical explanation to enable our readers fully to enter into their meaning and merit. About five years since a ballet, entitled *Le Portrait*, was given at Vienna, for which MR. M. composed the music, and these are extracts from it. The first movement was adapted to a dance for the whole Corps de Ballet, the second apportioned to the developement of the plot. A country lass has two lovers—the one a clownish fellow, and the other a swain of fairer likelihood, who is indeed the object of her regard. This movement was given to a pas de deux between the two former—the latter lying *perdu*, and occasionally issuing forth to give the clown a blow, unseen, and retiring again as suddenly to his place of concealment. During the third the damsel was discovered at her spinning wheel, while her lover was approaching from a distance. He playfully touches her with a spray,

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and eludes discovery for some time, but is at length detected, when she affects to resent his artifice—a reconciliation takes place, and the whole concludes *a la mode de ballet* with a dance. With this clue the reader will probably trace with much pleasure *the character* of these airs, which are in themselves various, rythmical, melodious, and expressive.

La Tenerezza is to our ears still more delightfully characteristic, the sentiments which it pictures being of a sweeter as well as of a more exalted kind. We imagine at least that we trace a series of emotions arising out of tender friendship and warm respectful regard—occasionally rising into recollections of the delights of such soft society, and again melting into sorrow at its too early termination. The *motivo* is light and airy, but plaintive and touching, and it appears continually after short intermissions devoted to the expression of the interchanging sentiments we have described. The success depends however very much upon apprehending the intention of the composer, and upon the almost alternate application of delicate and forceful execution. The lesson is a bagatelle, but if rightly understood, it will be found a beautiful bagatelle. Indeed the name of the lady to whom it is dedicated (MRS. KALKBRENNER) is sufficient to bear us out in our judgment—since, however partial an author may be to his own compositions, a man of MR. MOSCHELES's rank in art would naturally be scrupulous in selecting an offering of friendship for such a shrine.

The *Rondeau Brillant* is in D major, opening with a very elegant and melodious subject, in two parts. It partakes of the style of *La Tenerezza*, but the reigning sentiment of that piece is here united with animation and gaiety. The subject occupies the first page, when the composer indulges his imagination in a species of cadence till he arrives at the last score of page 3, where he adopts a new idea, which he varies, dividing it alternately between the treble and bass, till he falls again into the subject, at the end of the second part of which he modulates into B flat, where he adopts some of the last bars of the passage preceding the repetition of the subject; and upon these, with the beginning of the theme taken in the bass, he forms a very interesting cadence, conducting to the subject again in its original shape, following it as on its first appearance, only changing the key of this latter part. A coda is then constructed on the most prominent parts of the foregoing pages, which concludes this very ele-

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gant piece. It combines delicacy and grace with energy and freedom—it possesses most of the characteristics of Mr. M.'s style, but these are so modified as to adapt it both to general performance, and to the high finish execution has now attained.

Six original Ballads, one Irish and one German Air, with an Accompaniment for the Piano Forte, composed by Wesley Doyle, Esq. London. For the Author, by Chappell and Co.

Mr. Doyle's name is familiar to our pages and to the public, and we think we may safely add, that wherever a new ballad is a new pleasure, there the name is in honour. Mr. Doyle has clearly one pervading manner—he differs indeed in melody, but seldom in character and expression. His songs possess marks of strong sensisibility, and that depth of real or imaginary tenderness (perhaps both) which constitutes "the very cunning" of modern art in amatory compositions. Hence it must follow, that having before pointed out the pre-eminent qualities, we can now have little to add to our former dissections of his style of writing, except as to the degree of relative and positive merit his present publication bears, when compared with his former works and with those of contemporary writers. In this view the present publication appears to as much advantage as it does when regarded for its intrinsic excellence.

The first song in the collection is fully equal to, if it does not exceed any that he has before written, both as to melody and accompaniment, and as to that greatest of all requisites—*effect*. We cannot however fail to mention the very singular mode of applying the shake, with a view no doubt to this object. This grace is introduced upon the word *part*, to convey probably, by its tremulous undulations, the sinking and fluctuation of the soul, in this moment so terrible to lovers. We observe the same use of it upon the final note of "*What chilling looks*," the last air. We should be dreadfully apprehensive of the consequence of such an experiment—and if it can by some gifted singers be used with success, is rather to be con-

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sidered as a faculty appertaining to an individual than as a property possessed by the art. It looks too much like a conceit to be legitimate.

We are sorry to see the collection disgraced by the second song, which has so much of mannerism that it commences with the same notes as the first, and is constructed in many instances (brief as the melody is) of the same passages.

"*Long summers have smiled*" is very agreeable. "*Where'er I stray*" is expressive, but its parts are separate strains of melody well known to be the property of others, though differently combined.

"*If any white-winged power*" is liable to a similar exception—the opening being nearly note for note the same as an old song, DIBDIN'S "*Adieu, adieu, my only Life;*" yet we cannot deny it the character of an interesting ballad. We are afraid if we were to search we could find owners for a good many of the phrases in the last song, "*What chilling looks.*" These however are but slight objections, for what writer now produces a really original passage? And notwithstanding these manifest recollections—these treasures of memory rather than coinings of fancy—we give MR. DOYLE credit for sweet melody, expressive combination and *effect*. There are few who will be so fastidious as not to be much pleased with his songs, and not to allow that he has a taste for air and considerable power of expression.

Scena ed Aria, "Ah quando cessera;" composed by Pio Cianchettini. London. Mitchell.

Duetto con Recitativo, "Ecco di Pafo il tempio;" composed by Pio Cianchettini. London. Mitchell.

Benedictus for three Voices; by Pio Cianchettini. London. Birchall.

Rode's celebrated Air for the Piano Forte, by permission, with Madame Catalani's Variations; arranged by Pio Cianchettini. Liverpool. Yaniewicz and Weiss. *The only genuine copy sanctioned and signed by Angelica Catalani.*

Since the autumn of last year MADAME CATALANI has made a provincial tour through Scotland and the Western parts of England,

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giving concerts at Edinburgh, Glasgow, Liverpool, &c. or assisting at great musical festivals, previous to her final retirement from the profession, which it is said she has resolved upon. In this musical progress of the Empress of Song, MR. PIO CIANCHETTINI has attended her, acting as the conductor of her concerts. The three first articles are compositions written by him expressly for this great singer, and the last is his arrangement of RODE's air, to which her execution has added so much celebrity. It has indeed been almost every where the prominent feature of her performances, and MADAME CATALANI has authenticated this edition with her signature.

Now to his own compositions. We might perhaps sum up their merits in one single word by saying, they are *effective;* but something more will probably be expected from us, by our readers, concerning productions, which, as they were written expressly for the last exhibitions of the talents of this prodigious artist, will naturally be supposed to contain the passages best suited to her powers and to her style. This circumstance should seem to render them objects of considerable curiosity hereafter, because it may rationally be conjectured that the composer would not only strive to catch and perpetuate the finest traits of MADAME CATALANI's mind and manner, but that he would also, in all probability, enjoy the advantage of hints and corrections from herself. MADAME C. it may be presumed, would naturally anticipate that future musicians would take their conceptions of the last gleams of her powers, from compositions written under her own eye, as it were, and would therefore be solicitous as to their construction.

Viewing the matter in this light, we must premise that MADAME CATALANI, powerful as she must be said to be in all the varieties of manner, is nevertheless greater in the expression of the passion of love, as felt in its excess, and in the personification of grandeur and agitation, than in any of the other affections of the mind. Her powers indeed announce that they were not given for the details of mediocrity. Truly speaking, her "genius is excess," and in particular passions her beautiful features and her majesty of form, contribute in a degree not less than her voice itself, to impress and to awe the spectators. Magnificent as are her triumphs from the latter gift of nature and art, she owes at least as much of her victory over the senses of mankind to the former endowment. If then, celebrated as

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MADAME CATALANI has been in the early part of her career, for rapidity of execution and for abundance of ornament, there should be found in these compositions but little to display such facility, it is to be attributed to the better choice which her maturer judgment has made, and to a consciousness that she is able to charm more, and that the memory of her perfections will endure longer when her efforts are addressed to the loftier affections, rather than to a species of performance which can excite no higher emotion than simple astonishment.

The *Scena* is purely dramatic. It pictures the agitations of a lover solicited, as it appears, by her friend to relinquish an attachment which exposes her to personal danger from some one in whose power she stands. The transitions are quick and extreme, from tenderness to more violent emotions of the mind. "L'amo, l'amo, l'amo, l'adoro!" are the passionate exclamations which characterize the spirit of the song, and which afford scope for MADAME CATALANI'S most exquisite combinations of vocal expression with personal blandishment. It is into such passages that she throws her whole soul, and we pronounce him to have little of the lover in his composition who could refuse to sacrifice a world to become the one sole object of such entrancing affection. Her smile is indeed the cup of Cleopatra, by which

"The pearl of the soul may be melted away."

MR. CIANCHETTINI has been very happy, as it appears to us, in exemplifying this certainly the finest and most captivating part of MADAME CATALANI'S qualities in the opening of his song, and in blending it in the concluding parts with her expression of majesty, changing as suddenly into vivid illuminations of hope, and again sinking into serene and peaceful tranquilization. He has trusted more indeed to force of declamation than to melody or to a multiplicity of notes, for expressiveness; he has written solely to display the manner of the singer, and he has certainly been successful. The duet is very much upon the same plan. It assumes in its air *(tempo di Marcia)* a loftier tone of declamation, while the close is devoted to tenderness. The "*Benedictus*," on the other hand, is melodious, soothing, and cantabile.

The last two compositions, and the *Benedictus* especially, will lay MR. CIANCHETTINI open to the charge of frequent and direct imitation, and they afford some curious instances of passages taken

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almost entire (though we fully acquit Mr. Cianchettini of intentional plagiarism) from other authors. The opening passage of the duet, "*Ecco di Pafo il tempio*," bears so close a resemblance to the beginning of Rosini's song, "*Ecco ridente in cielo*," that we entertain scarcely a doubt but the association connected with the word "*ecco*," has been the unobserved cause of its standing where it does in Mr. C.'s work. It is even more curious that the symphony of the *Benedictus* commences with the passage note for note in the melody, with which Cimarosa has begun his *comic* duet in *Il matrimonio segreto*, "*Se fiato in corpo avete*." This is the more singular, because the *Benedictus* is so obviously written upon the model, and almost upon the melody of the Benedictus in Mozart's *Requiem*, that Mr. Cianchettini must have intended to recall that exquisite composition, and to have founded his claims to praise upon a classical imitation of it. We cannot forbear, however, in spite of all our admiration for Madame Catalani, to express our wish that most of the passages inserted as substitutions of her own, had been omitted, for even allowing all possible latitude to the liberty which Catholic sacred music permits, they appear to us to derogate, in no small degree, from good taste. We have dwelt upon these works longer perhaps than their intrinsic merit might seem to warrant, were not their construction fashioned for a particular purpose, and had that purpose not been the demonstration of Madame Catalani's latest and best manner. Acquainted as we are with that manner, they present to our minds very vivid recollections; but such is the deficiency in the written language of expression, that strong as they cannot fail to seem to those who have recently heard Madame C. we entertain considerable apprehensions that they will fail in a great degree to convey to a future generation, the extraordinary energy, tenderness, majesty, and power of transition, with which the most tender and the most majestic of existing singers invests her delineations of passion.

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The favourite Overture to L'Inganno fortunato, arranged for the Piano Forte, with an Accompaniment for the Violin or Flute; composed by Rossini. London. Chappell and Co.

Select Airs, from Rossini's Opera of Il Barbiere di Seviglia, arranged for two Performers on the Piano Forte; by T. Latour; also for the Piano Forte, Flute, and Violoncello. London. Chappell & Co.

The favourite Airs in Rossini's Opera of La Gazza Ladra, arranged for the Piano Forte, with an Accompaniment for the Flute; by T. Latour. Books 1 *and* 2. London. Chappell and Co.

Oh Guardate che accidente; the favourite Quintett from Rossini's Opera of Il Turco in Italia, arranged as a Duet for two Performers on the Piano Forte; by Augustus Meves. London. Birchall and Co.

Mehul's celebrated Overture Dell' Irato, as performed at the Philharmonic Concerts, arranged as a Duet for the Piano Forte; by S. F. Rimbault. London. Birchall and Co.

Haydn's celebrated Symphony, "La Reine de France," as performed at the Philharmonic Concerts, arranged for two Performers on the Piano Forte; by W. Watts. London. Birchall and Co.

Winter's Overture to Il Ratto di Proserpina, arranged for the Piano Forte, Flute, and Violoncello; by J. Little. London. Power.

Winter's Overture to Zaire, arranged as a Duet for the Piano Forte; by D. Bruguier. London. Falkner.

Favourite Airs, from Rossini's Operas, consisting of Selections from Tancredi, Il Barbiere di Seviglia, and Otello, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments, ad. lib. by N. C. Bochsa. In 6 *Books.* London. Chappell and Co.

Selection of Chorusses, arranged as Duets for the Harp and Piano Forte, with Accompaniments, ad. lib. for Flute and Violoncello; by J. F. Burrowes. 5 *Numbers—to be continued.* London. Chappell and Co

Six French Romances, arranged for the Harp; by F. Dixi. In 3 *Books.* London. Birchall and Co.

Arrangements are now so abundant, that it becomes necessary for us at least to announce the appearance of those principally worthy notice, although little can be said of them. To those who are acquainted with the operas of Mozart and Rossini (and who is not?)

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their contents need no recommendation. It belongs to us therefore only to name the various forms in which they appear, and the amateur will select those adaptations which may best suit his taste or fall in with his instrument. They are presented to him in all shapes, as duets, with or without accompaniments for the harp, piano forte, flute, violin and violoncello. We believe MOZART's operas have been arranged in almost every possible way, and for all instruments. ROSSINI's works are now undergoing the same processes. The passion for arrangement is, we think, a little run mad.—It however has its benefits: it extends very widely the knowledge of the greatest composers, for there are many persons, in the provinces especially, who have few other chances of becoming acquainted with their works.

The pieces which stand at the head of our article are all highly worthy of notice; they are done by persons well qualified, and experienced in the art. The overtures of WINTER and MEHUL, with the symphony of HAYDN, and the chorusses of HANDEL, will be found well worth the attention of those who are attached to the delights of sound composition, while those who are enamoured of the light and animating airs of ROSSINI may also gratify their taste. The French romances are very elegant trifles for the harp. The addition of the words too is judicious.

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Sixth Fantasia A-la-Mode for the Piano Forte, on the Air "Gente è qui l'uccellatore," from Mozart's celebrated Opera, Il Flauto magico, by Ferd Ries, Op. 97. London. Clementi and Co.

La Bella Biondina, Divertimento for the Piano Forte, in which is introduced "Ebbene ti lascio," from Mozart's Opera of Il Seraglio, composed by T. A. Rawlings. London. Royal Harmonic Institution.

Barcarolle, with Variations, composed by Mazas, and played by him at the Philharmonic Concerts, arranged for the Piano Forte, with a flute accompaniment, by T. Latour. London. Chappell and Co.

Dramatic Airs, No. 18, "*A me tutte le Belle,*" *a favourite Air from the Opera of La Modista Raggiratrice, arranged as a Rondo, by W. Henry Steil.* London. Royal Harmonic Institution.

Mr. Ries's Fantasia commences with an introduction, the opening of which is in the manner of a prelude. He announces his subject by introducing a part of it in the minor key, and in the course of the two following pages he interweaves passages from it with much ingenuity. He then proceeds to the air, which he gives at length, and follows it with eight variations. The first consists of bold and rapid passages of execution; the second receives as much effect from its contrast with the first as from its construction, viz. alternate notes between the bass and treble, performed staccato, and beginning extremely soft, rising in the middle to fortissimo, and again dying away. This form is not new, but it is effective when judiciously employed, as in the present instance. The third variation is an elegant scherrando movement. And here we must observe, that the author has very happily availed himself of a prominent feature in the air, which he has used with effect in all the variations, although under many different forms. This feature is the few notes allotted to the pipe of the bird-catcher; it is a beautiful idea, which Mr. Ries's imagination has not failed to profit by. The fourth variation is composed of brilliant passages, of arpeggios, &c. divided between the treble and bass. In the fifth the air is adapted to the rythm and measure of a march. The sixth is in the common form of triplets. The seventh is an andante of much graceful expression. In the eighth the time is changed from common to triple, and concludes the piece with bril-

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liancy and spirit. The fantasia is a less complicated composition than those commonly produced by Mr. Ries, and consequently better adapted to the universal taste. Indeed we think it will give general satisfaction.

Mr. Rawlings is a very elegant composer, and *La Bella Biondina* will not detract from his reputation. It is a divertimento in three movements, combining spirit, grace, and agreeable melody. The andante contains passages of very simple and beautiful expression, while the opening allegro and the concluding allegretto movements have animation and brilliancy to recommend them.

The *Barcarolle* is an air of much beauty and elegance; it is too, peculiar in its style. The variations are adapted by Mr. Latour. They possess that ease and sweetness which cannot fail to please.

Mr. Steil's Rondo is a theme some years ago very popular. "*A me tutte le Belle*" is a lively air, and it is well supported by the additions Mr. S. has made. The passage introduced at page 5, in B flat, is extremely sweet, and is an agreeable relief to the glitter of the preceding phrases. It is sufficiently easy to recommend it to very general performance.

"*Qui non se vede alcuno*" Bass Song,
"*Se sapesse fiordalisa*" } Duets,
"*Io di tutto mi contento*" }
"*Son confuso e a lor dispetto*" Quintett,
From Mosca's "*I due pretendente delusi.*"
"*Qual assalto qual cimento*" } Duets,
"*Tutto mi ride intorno*" }
"*Mi manca la voce*" Quartett,
From Rossini's "*Pietro l'Eremita.*" All by Chappell and Co.
"*Chi e colei che s'avvicina*" Bass Song.
From Rossini's "*La pietra di Paragone.*" Birchall.

The publication of Italian music, and of those popular parts of the operas brought out from time to time at the King's Theatre, will naturally be commensurate with the diffusion of the taste for such

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compositions. The four first articles are from Mosca's comic opera, recently acted at the King's Theatre. The song is an agreeable air, beginning with a largo movement, and ending with an allegro—the melody of which, though not so catching as those of Rossini, is yet lively and not inelegant. Of the two duets, the second is very effective, and has been introduced at the oratorios and concerts with great success, by Signor and Madame de Begnis, who sing it admirably: the subject is, a gentleman who, having engaged himself too far with a lady, wishes to be off, and to this end represents to her that his disposition is made up of various amiable qualities, such as avarice, age, ugliness, and irritability. The lady however meets all this with perfect equanimity, and assures him that his love of money will only enable her to squander the more; that in respect of his beauty she is but of a cold constitution, and that she also has a slight relish for fisticuffs as well as himself. This gives rise to that quick replication and to the rapid articulation of notes and words, united with pleasing melody, which constitute the capital requisites of Italian comic composition. The quintett is an elegant sustained motivo, and the parts are imitations nearly throughout.

The duets and quartett selected from "*Pietro l'Eremita*," are beautiful things, particularly the last, which is one of the most touching and expressive of Rossini's serious compositions.

The last bass song represents the distraction of an unhappy journalist, (we cordially sympathize with the unfortunate man) who is solicited on all sides by *la Mama d'una prima cantatrice*, and the whole corps de l'opera, tenors, basses, and le ninfe dansante, and their friends for his protection. It is very vivacious, and well kept up.

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Popular Melodies—English, Scotch, Irish, and Welsh, arranged as Rondos and Variations for the Piano Forte; by Joseph de Pinna. In 6 Nos. London. For the Author. By the Royal Harmonic Institution.

A Fantasia for the Piano Forte, in which is introduced an Egyptian Air; composed by J. Macdonald Harris. London. Birchall and Co.

Pour les heures de loisir; a Series of Divertimentos, Airs with Variations, Rondos for the Piano Forte, with occasional Accompaniments. No. 1, Georgiana, composed by E. Woodward. Op. 13. Norwich. For the Author.

Amidst the immense number of musical publications which appear, the instruction and amusement of the younger part of the community are not neglected. It would be unfair to expect much that can give pleasure to cultivated ears from these compositions. If they are free from vulgarity, and unite sufficient exercise for the rising powers of execution, with enough of sweet to lure on the beginner, and conceal, if not obliterate, the bitterness of his task, the greatest points are gained.

Mr. de Pinna has been successful in his rondos, &c. He has selected approved and popular melodies, and his adaptations are such as to confer pleasure and improvement on the young performer.

Mr. Harris has perhaps attempted too much. A fantasia demands great powers both of imagination and science, and his piece, although meritorious as an easy lesson, is beneath the rank to which, by its title, it seems to aspire. It is however recommended by variety and melody.

Mr. Woodward's composition is the production of a provincial professor. We state this in mere justice, for persons in such situations have few or no advantages when compared with the artists of the metropolis, and when we find them equalling (to say the least) in merit many of those who have such great opportunities, that merit deserves to be recorded. The divertimento is more difficult than the

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lessons already named, and it bears the marks of greater attention and originality. It is perhaps rather too long for a piece of this description, but the animation and spirit observable throughout materially remedy this slight defect.

Proteggete O Santi Numi, Terzetto in the Opera of Il tempio del Eternità; composed by G. Liverati. Op. 84. London. Birchall *and Co.*

Forse m'inganna il caro mio tesor—Recitativo ed Ahi quanto è mai difficile, Aria, composed with an Accompaniment for the Piano Forte, by G. Liverati. London. Birchall and Co.

Mi guardi sospiri poi rossa ti fai, Duettino, composed by C. M. Sola. London. Birchall and Co.

Due Cori del celebre Metastasio, Con musica ad una voce, ed Accompagnamento di Forte Piano, del Maestro G. G. Ferrari di Roveredo. London. Chappell and Co.

These pieces are composed by foreigners resident in England, who have frequently distinguished themselves by their talents. Mr. LIVERATI has produced more than one opera at the King's Theatre; and although they did not meet with eminent success, they yet contained many single pieces of great merit.

Proteggete O santi numi is a terzetto for three equal voices in canon. The subject is not particularly striking, and its smoothness is somewhat interrupted by the distance of some of the intervals.—It is within the compass and adapted to the powers of amateurs, but its effect depends very much upon finished performance.

The *scena ed aria* is a song of some pretension. Mr. LIVERATI appears to have paid much attention to celebrated singers, and to have strung together the ornaments most frequently used, instead of trusting to his own imagination and powers. It demands therefore agility and light execution, rather than expression. The melody is agreeable, but possesses no decided character.

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Mr. Sola's duettino is in an easy style, but neither devoid of elegance or interest. We know that this description of duet is much wanted, more particularly in English. Blangini and Paer have given excellent specimens in Italian, and we could wish to see their example followed by our own musicians.

The *Due Cori*, by Metastasio, are set with a simplicity and beauty expressive of the words. Mr. Ferrari has evidently studied the best models, for he has more than once introduced passages from Paisiello's exquisite quartett in *Nina*. We may recommend these airs to young amateurs, for they are so good in themselves as to require little more than pure intonation and simplicity of expression in their performance. The accompaniments are also in very good taste.

Oh turn away those mournful eyes; a ballad; the music by Sir John Stevenson, Mus, Doc. London. Power.

The Red Rose is Queen of the Garden Bower, by T. Burrell. London. For the Author. By Chappell and Co.

When I think of my own green Glen—a ballad; composed by J. Turnbull. London. Power.

Why comes he not—the Music by Charles Smith. London. Power.

The Love Bird—the Music by Charles Smith. London. Power.

The Sea Boy's Dream—a cantata—the Music by Charles Smith.—London. Power.

We are heartily tired of the sameness of ballads—yet we know not how to turn an absolutely deaf ear to the multitude that present themselves. From a huge heap we have selected these, though there is little to be said in their favor. Sir John Stevenson's we have inserted in compliment to his name, but had not his name been appended to the work, we should not have conjectured it could have proceeded from his hand. "*The red rose*" is pretty. Mr.

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TURNBULL's has more originality, and is quaint as well as expressive. The first and second of MR. SMITH's ballads are both good, particularly "*The love bird,*" in which there is a degree of elegance above the common.

The cantata is of high pretensions and is not destitute of imagination. It is however totally annihilated by the comparison which every line forces upon the recollection, with MR. ATTWOOD's most exquisite song, "*The soldier's dream,*" of which the words are a direct imitation. In the opening symphony MR. SMITH has some faint gleams of BISHOP's "*Fast into the waves,*" and the divisions of the song are materially those of MR. ATTWOOD's air, but unluckily MR. S. every where fails in the competition, in harmony and in melody, as well as in invention. Had "*The soldier's dream*" never existed, "*The sea boy's dream*" would probably never have been written—and as it stands, it were better it had never been.

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SKETCH OF THE STATE OF MUSIC IN LONDON.

MAY, 1822.

THERE is nothing more difficult than to apply a measure to the proportions of art. The most severe and unrelaxing observation which we can address to its progress is of little more avail than the hourly inspection of the grass of the field. We see the daily increase of this the clothing of Nature, its advancing intensity of colour, its diffusion, its perfect beauty—but we are almost unconscious of the growth as its proceeds. So we think of the art on which we treat, whenever at stated periods we sit down to review and compare its past and present states. There is clearly an accession to its parts, but it is by no means as easy to trace either the time or the manner of their introduction, as may be conjectured by those whose attention is given to one point, or who consider the subject in all its varieties only at distant intervals.

The capital circumstance that has lately marked the study and practice of music in England is, unquestionably, the increasing notice and estimation which foreign compositions, foreign execution, and foreign professors, have attracted. This effect has been continually of late the subject of various communications from our Correspondents, as well as of our own observation. The influx of foreign musicians—the substitution of Italian songs, duets, and concerted pieces for the compositions of our own countrymen, in the concerts, and even in the oratorios, afford abundant demonstration of the fact. Now we acknowledge our English predilections (and God forbid we should ever be without them), but no English prejudices we trust. Win the laurel and wear it—we say again to the foreigner as blithely as to our countrymen; but at the same time we would inspirit them to hold the lists, by every means in our power. If the public deserts the English side, it is hardly to be wondered at when the combatants can scarcely be said to be true to themselves. We would have them carry their liberal exercise of courtesy even to a chivalrous excess. It is however one thing to open the field to knights of honour, and another to allot to them the sun and the wind and all the advantages of the combat. To drop

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the metaphor, perhaps too much preference has been indulged by our conductors and our artists themselves, first to the compositions of foreign musicians, and next by a very natural transition to the composers themselves and to their successors. The taste has thus been caught by the public, and very much through the example of our our own professors, who, while they intended only to honour genius, wherever found, have really been training the English audiences to prefer exotic to indigenous talent. The second æra of this rage began with the just admiration of the works of HAYDN and MOZART. No Englishman could compete with them. So far, so good. When living writers become the objects of comparison, perhaps England may not be found to be so much behind as she was in the times of those transcendant persons. The grandest difficulty lies in awarding the honour due to those who have gone before, without depriving existing ability of its stimulus and its reward. We are sometimes inclined to think that the early and frequent association by which the compositions of departed greatness are linked to the mind, obtains for them an undue ascendancy—"the child imposes on the man." If it were not so, how happens it that works which our forefathers held in admiration are now almost lost? To this law then of our nature, as it were, the generations that are gone have submitted, and the generations that are must submit; and it affords not much matter of real regret, since the empire of true genius lasts so long as its superiority is not effaced by new or grander discoveries. And this, after all, satisfies the justice of the case.

If then it shall be found, in the course of the recital we are about to make, that the approbation bestowed upon the exertions of foreign talent outweigh (in quantity at least) the portion allotted to our own countrymen, much may be traced to the want of unity of design and perseverance in execution on our own parts. We can perceive no temptation that ought to induce the English conductor to exclude his fellow countrymen but one—the superior public attraction of foreign excellence, which is aided perhaps in a good degree by novelty. Of the two principles after which man continually strays, novelty supersedes habit. The Italian singer or the German violinist is a cosmopolite. Italian may be said to be the musical language of the world (it is fast becoming the musical language of this country) and music unaccompanied by words is universal—is the same every where. Hence foreign artists find themselves equally at

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home at Vienna and at Paris, at London, or at St. Petersburgh. They migrate or fix with the same facility, and catch while they impart manner and novelty. Not so the English professor. He very rarely indeed quits his highly-valued country—and still more rarely rises to notice when he does. Mrs. Billington and Mr. Braham are perhaps the only great instances within our time. Of late indeed the custom of travel has extended itself, and so long as the world enjoys peace, the disposition will probably be increased by more intimate correspondence, and by the necessity example will engender. But from these premises it is clear that the English profession lack advantages that have no small share in recommending the artists of the Continent—and that though their natural endowments may be quite on the same level, and even their scientific acquirements—there are technical varieties, to be gained by collision and competition among those who see men and cities that confer a superiority, which to envy is not to emulate—to complain of is not to abate. If then the public regard is really more strongly attracted by foreign than by English merit, let us carefully examine as we go along, whether English composers have done their utmost to vie with their adversaries, whether they have chosen the course which prudence dictates, to bend and follow a little, in order afterwards the more surely to lead and command the public taste; let us ask whether our conductors have placed the works of our composers in the same light as they have those of foreigners—and above all, have they courted fresh efforts to infuse novelty, and have the performers themselves sought variety? These are the means by which genius in all departments can alone be fostered, protected, encouraged, and elevated. These questions however we shall not presume to decide, but shall leave the unprejudiced to gather them from the facts—from the phænomena of music in the metropolis, and in reciting them we shall hold up a mirror to the profession, in which they may see "their shadows as they pass."

In music, as in every thing in this country, The King may be said to be "the fountain of honor." In the first volume of our Review we have given some account of his Majesty's band and of his concert; of late however there has been a considerable change, or rather addition to the arrangements. During his Majesty's sojourn at Brighton, the organist and singers of the Chapel Royal, Sir Geo. Smart, Messrs. Attwood, Vaughan, Knyvett, Sale, Hawes, Clark,

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&c. have gone thither on the Saturday to assist in the service of the Chapel, and two concerts, one on the Saturday and one on the Sunday evening, were regularly given. The selections for the first were principally English glees, or songs accompanied by the band of wind instruments. It is impossible to exaggerate the perfection to which this band has been brought by the science and unremitting attention of MR. KRAMER. Their performance of arranged scores is inexpressibly fine, and their accompaniment is not less chaste, subdued, and beautiful. On the Sunday evenings the selections have been chiefly from HANDEL, and the King has declared, to some of the principal singers, "that his taste in music is daily growing more like that of his poor father."

These circumstances are of considerable import to British art and to the English professor. The late King was decidedly devoted to music. It was one if not the first of his "peaceable, pure, and home delights." His public enjoyment of its more perfect and complete performance gave a tone and fixity to the national taste. We are not now discussing the nature, the range, or the extent of "THE GOOD OLD KING'S" objects of delight—we are simply stating the fact. With his late Majesty music was a constant passion, and a constant pursuit. His court and the country adopted not alone his general but his peculiar taste. The present King enjoys it rather as an occasional amusement. The father would scarcely admire any thing but HANDEL, for GEORGE III. was severely moral & unbending, even in his musical attachments. GEORGE IV. has perhaps as universal a knowledge of various style, and as fine a taste in execution, as any amateur amongst his subjects. He has not however confined his view to one model, but has gone along with the advancing liberality of an age, among whose distinguishing characteristics history will perhaps place this quality the foremost, for there is no "monarchical principle" in musical science. This however has been a cause, operating in conjunction with the more free and frequent intercourses established by peace, and with the introduction of the living languages into more general use and acquaintance, that has enlarged the range of musical taste. But as has before been often remarked, we attribute the capital change to the more pleasureable substitution of voluptuous delights for the loftier affections, which is the object of Italian composition more especially. The best proof we can offer is, that MR. MOORE, and those of his school, have suc-

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ceeded the most with the English public. To the philosophical eye, the revolution in music carries with it, to a certain degree, a revolution in morals and in manners; and whether the country can be brought back to its plainer and more wholesome appetites is a doubtful question. Such a view of the matter presents three distinct points for consideration. 1st. The general mind must be inclined to its former and more sublime affections; or, 2dly. The English composer and musician must relax from his devotion to the high tone of sentiment, and follow where he can no longer lead; or, 3dly. The national taste will be engulphed and overwhelmed by the inundation of foreign productions and foreign performers. We see no escape from one of these three effects. The most judicious mode of treatment appears to us to be so to conjoin and mingle the first and second propositions as to neutralize the pernicious elements, and gradually to restore a sound and vigorous understanding and feeling of the art and of its highest powers and its worthiest objects. We shall not now stop to enter into further detail. THE KING'S countenance gives an auspicious opening to the attempt, should it be, as we are persuaded it will be, strenuously made, if made at all on the part of the English profession.

When the taste for foreign music has attained the sway it has reached in this country, the Italian Opera must exert a more extended influence than under ordinary circumstances. In the general, the opera is not to be considered as an entertainment for the British public. It has rather been taken as a place of fashionable resort for the elevated ranks of society—for the dilletante and the profession—and for the foreign residents. Of such are the constant audiences composed—upon casual visitors from the provinces or in London, the impression is brief and transient. But since the opera contributes so largely to the music and the singers at our great concerts, the system assumes new appearances. The King's theatre becomes the centre from which light is projected, and around which all the *stellæ minores* all move. Hence the conduct of this grand emporium from which the supply of music and its examples are sent forth becomes much more important. The direction of a band of noble managers was this year avowed in the circular. MR. AYRTON, (whose name we cannot mention without paying though he is in exile, a just tribute to his judgment,) has been displaced, and SIGNOR PETRACCHI brought from Milan to take the active management, but we appre-

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hend with powers limited both by his own more limited attainments, as compared with those of Mr. Ayrton, and by the controul of the board. This board is understood to consist of the Count St. Antonio, the Earls of Fife, Mount Edgecombe, and Ailsbury, with Lord Lowther.

The new additions to the vocal strength of the King's Theatre have this year been of no very great import. Miss Mori has been superseded by a Madame Graziani, while Signora Rosalbina Caradori* has stood in the place of a contralto. Begrez has been joined to Curieni, and two basses Cartoni and Zuchelli replace Ambrogetti and Paolo De Ville. The strength of the house therefore resides with Madame Camporese, Signora and Madame De Begnis, Curioni, Begrez, and Zuchelli.

Of Madame Camporese's great qualities both as a singer and an actress we have already spoken at large,† and it must be a subject of regret, so far as the public is concerned, that we shall be allowed to speak of them no more, for Madame C. retires from the stage and from public singing. Her retreat will however be covered with fresh laurels, for her performance of *Desdemona*, in Rossini's *Otello*, is amongst the highest of her triumphs. The purity and force of her style as a singer, and the tenderness, power, and above all, the delicacy of her expressive manner as an actress will not soon be forgotten. We have the honor to enjoy so slight a personal acquaintance with this accomplished Lady, that we can scarcely lay any private claim to her recollection, but it seems not less fitting than it is pleasurable to us, as the depository and the organ of much professional and much public feeling, to express to Madame Camporese the universal sentiment, to congratulate her on her acquisition of the fortune her talents have earned, and to wish that she may long continue to enjoy every possible happiness in honorable retirement.

Madame di Begnis was also included in our last year's sketch. Thus each generation as it were retains in its regard the composers held in esteem during the early years of life, and thus the succession, with the addition only of a few pieces from names that are immortal, is preserved. Her general merits were then sufficiently described, and her peculiarities do not belong to this place. We shall content ourselves now with adding, that from the occasional assistance she gives both to the

* We understand this singer's real name is Mademoiselle de Muncke.
† Vol. 3, page 457.

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serious and the comic opera her style is necessarily of a middle character; her forte as an actress is obviously in the opera *Buffa*, where she is lively and interesting.

Signor Curioni has added something to his reputation. His personation of *Orosmanes*, in "*Pietro l'Eremita*," and much more by his *Otello*. In both he has made it apparent, that he is capable of informing his manner with vigour, and his singing with passion and pathos. He has also proved that the physical organ is more powerful than our short and consequently slight acquaintance with his powers last year warranted us in supposing. We still however give this singer credit for excellence, in a purer style of expression, than the music of Rossini in general allows; and as the productions of that composer are almost the only compositions brought forward, we have few materials with which we can support our conjecture, particularly as Signor Curioni is very rarely heard from an orchestra. His general performance indicates so much of mind, that we give him credit for the more exalted employment of his talents, whenever scope is afforded him.

Monsieur Begrez, by being called in as an auxiliary rather than as a principal, is thrown a little into shade. All we have lately heard of his singing assures us, that he has made rapid improvements, to whatever point he is advancing. His voice is fine, and we prefer his manner of forming, producing, and sustaining his tone, to that of any tenor in London. It is more pure, and at the same time more perfect, which are the legitimate objects of the Italian school. It is scarcely exceeded in brilliancy even by Mr. Sapio, while in finish and uniformity it outgoes that professor. M. Begrez has a fine feeling in music, which, if he could be induced to give it full play, might lead to grand demonstrations. The loftiest tone of thought, and the boldest scope of action, are the first elements of power in art. Genius derides* impossibilities. When we look at and when we hear M. Begrez, there appears to arise in our imagination a controversy as to the impulses which excite and those which restrict him in his course. His appearance and his movements bear strong marks of limitations, out of the reach of which his feelings, when they break forth through his singing, should seem to

* It is impossible, said one of his colleagues in office, to William Pitt, afterwards Lord Chatham. Impossible! he exclaimed, with a noble scorn—I trample upon impossibilities!

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bear him. We perceive in the first place the delicacy of expression which his appearance supports—but we perceive also the indications of manlier and more commanding inclinations were they indulged, and the further we follow him in his vocal excursions, the more we are persuaded that nothing is wanting to conduct him to great excellence, but that he should yield to the bolder influence and fall in love with greatness. At present, the nice and measured precision of his dress and manner afford his observing auditors some ground to apprehend that there is too often present the idea of one other idol of which he is even more enamoured, and which checks his nobler passion.

Signor di Begnis, in addition to his character in *Il Turco in Italia*, has enjoyed but small opportunity of distinguishing himself, for the only new opera buffa produced has been Mosca's "*I due pretendenti.*" He has however risen much in estimation, and in the faculty of rapid articulation of words and notes he surpasses most of his competitors. His voice is sound, his volume considerable—he is a far better singer in every respect than Ambrogetti, though he neither carries his humour to the same extent, nor is it of the same species. De Begnis has less fire, less whim, less richness, than Ambrogetti, but he keeps more within the line of nature, and is never extravagant.

We now come to the performers engaged this season. A certain volume of voice is absolutely indispensable to success in so large a room as the King's Theatre. Whoever falls short in this quality may be almost said to want all others, because without it, the other requisites can never be adequately displayed or demonstrated. The voice of Signora Rosalbina Caradori is unhappily deficient in this respect, and therefore, though her tone is sweet and good, her intonation sufficiently accurate, and her manner polished, all her efforts are almost lost from the want of power to give them force and effect. She came out as *the Page* in *Figaro*, and was as successful as she could be, under the great drawback of insufficient power. In the part of *Pippo (La Gazza Ladra)*, the passages were all too low for her compass, and she so metamorphosed those of the beautiful duet, "*Eh ben per mia memoria*," that what with the substitution of one octave for another, and what with the superabundant ornament, the expression was nearly destroyed. Her singing in *Otello* left us to lament the same want of power which unfits her,

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however finished her manner in its other parts, for appearing to advantage in so vast a theatre.

Of Madame Graziani we have nothing to say, because there is nothing worth saying.

Signor Cartoni is a bass of limited volume, unimpressive tone, and defective intonation. His general manner is heavy and dull. He is however said to be a tolerably good musician. Possessed of no higher qualities, he is as little suited to the light and rapid divisions of Rossini as he is to those intended to be expressed with forceful and emphatic articulation, which the mannerism of that composer has converted to the display of the passions. It is a nice point to determine between the claims of this singer and of his predecessor, Signor Paolo de Ville.—Signor Zucchelli has but very lately arrived, and has appeared only in the character of *Noraddin*, in *Pietro l'Eremita*. Signor Zucchelli is a young man, large, but not tall in person, and with a voice of immense volume; its tone is that of the legitimate bass, round and weighty, but nevertheless it seems to us to proceed too much from the mouth in its formation. This is more perceptible in one style of expression than another—more in the rapid than in the sustained parts of his singing—more in the concert room than upon the stage. But we are now regarding him in the latter situation only; of the former we may perhaps have occasion to speak hereafter. Heard in this his proper region, his voice and manner are noble and impressive, and in some of the recitatives and duets, particularly with *Orosmanes*, his style was very masterly. From the weight and volume of his tones, it should appear that the more slowly they are formed the more perfectly they are formed; and this circumstance very strongly aids him in passages of solemn declamation or of pathos; but still his execution of the ornamental parts of his singing was far more perfect than we are accustomed to hear in voices of such depth and power.

Signora Cinti had not arrived, at the period which our article embraces.

In a general view of the progress of science and execution, it should seem our great concern lies with the principles which the Opera tends to propagate and establish. And here again we fall into the everlasting combat concerning the higher or the lower affections which music moves and excites.—Here too the experience which history—the *doctrinæ magistra*, teaches us, there has ever

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been a prevailing regard to the fashion of the hour, which can never be obliterated and is seldom abated, by the endeavour to bring back declining taste to the enjoyment of the purest models. Novelty and living talent loudly prefer their claims, and they are heard. All therefore that can be perhaps justly expected in the conduct of a concern so momentously depending upon its accordance with the taste of the public, is, that a fair admixture of tried, sterling, standard excellence in composition should be mingled with that which is new. Let us therefore examine the matter by this test.

The operas given during the season (from Jan. 12 to May 16) have been—

Le Nozze di Figaro - - - - - - - -	Mozart
Il Barone di Dolsheim - - - - - - -	Pacini
Il Turco in Italia - - - - - - - - -	Rossini
La Gazza Ladra - - - - - - - - -	Rossini
I due pretendenti Delusi (pasticcio) - -	Mosca
Pietro l'Eremita - - - - - - - - -	Rossini
Otello - - - - - - - - - - - - -	Rossini

Such a selection appears to be almost a total surrender to the fashion of the day, and to Rossini as the idol of that fashion. Of the particular qualities whih distinguish this composer we have so often had occasion to speak, that there is no need of recapitulation here. What we now have to do with are general results. The operas of Handel's time were addressed to the loftiest affections of the mind. To his grand, pure, and austere style, succeeded a manner more ornamented, and perhaps more graceful, more interesting to the softer senses and the lighter movements of the mind. Piccini, Paisiello, and Cimarosa, formed as it were a middle age between the sublimity and chastity of Handel and the present. If the effects of Mozart were greater than those of Handel himself, considering the combinations of melody and of orchestral effects, they were still addressed to lower and more voluptuous affections. There was more elegance, but less simplicity—more complication, but less strength, or at least more of the strength of art and less of that of nature. But the present style goes very much to exclude sentiment altogether. The mind is animated and enlivened, but no emotions are awakened that belong to passion of any sort beyond mere animal sensations. Even love is treated as an appetite, and the transitory intrigue of Italian comedy is substituted for the lasting impression of the deeper

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sentimentality which was not long since the characteristic of the English dramatic and poetical taste. *Il Turco in Italia* must bear out our representations in regard to these charges.

The introduction of *La Gazza Ladra*, and the two serious operas *Pietro* and *Otello* have however given a slight elevation to our declining notions in these respects. Though drawn from common events, the interest and pathos in *La Gazza Ladra* are intense. The subject of *Pietro* is in some degree sacred, and the story and the music are exalted above the lighter mannerism of the composer. Some of the recitatives are magnificent in point of expressiveness—and there are duets and concerted pieces, at once breathing fine melody and strong passion. *Otello* is altogether wrought upon the most powerful emotion that tortures the human breast, and, although the manner is peculiar, the effect is not less impressive. Here then it should seem there has been some approach to a higher end at least, if not to the purest means of moving the affections; but the attempt is too recent to allow us to form any judgment of its operation.—Connected as the subject is with manners, we do not hope much. Opulence and luxury have always (to speak in the general) regard to excessive excitement and to voluptuous sensation. To purchase and to enjoy these is but too often the distinction of inordinate wealth as well as the destruction of its possessors. And where shall we find more of the revelry of affluence, both pecuniary and sensual, than in our public music?

Of the seven operas produced, three are revivals—two of these three were produced last year, and were both well received—namely, *La Gazza Ladra* and *Il Turco in Italia*. Of the novelties *Il Barone di Dolsheim* must be considered as a failure, and Mosca's Pasticcio was almost instantly superseded by the superior attraction of *Pietro* and *Otello*. The season however has been eminently successful, under the impulsive management of the Board of Noble Directors.

At this moment it is perhaps more than usually important to put the Italian Opera into immediate contiguity and comparison with our great national theatres. It forms a part of the signs of the times, so far as art is concerned, that although the performance of opera makes but one of three objects of the drama, we can still only look to these establishments for any thing approaching to vocal or musical superiority. This fact speaks volumes. Not less than from fifty to seventy thousand pounds per ann. can be afforded by the

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higher classes of the London public for the maintenance of an Italian Opera two nights in the week; during a shorter season considerably than is afforded to the winter English houses—but so low by comparison is our national music in the national estimation, that no theatre for the musical drama, upon any thing like a scale, can be supported. Yet musical *intermezzi*, (for we have no English word to describe the mixture of dialogue and song, mis-called opera,) operas such as they exist, melo-drams, and plays with music, enjoy more than what should seem to be their fair proportion of the season, and therefore must be taken as holding out the greatest share of general attraction. This being the case, it affords, as we have said, one of the signs of the times, and falls in with our theory. Such entertainments are addressed to the lighter affections—they imply no austerity of taste, no sublimity of thought, no depth of feeling. They are vivacious, and they charm by variety—which is enough to satisfy our "most thinking people" in their hours of relaxation and amusement. The eye is filled with the splendors of scenery and decoration, and the ear with sounds that are at least stimulant and agreeable—the excitement is in excess—the loftier affections are abandoned for the satisfaction of the senses.

Covent-garden possesses Miss Stephens and Miss M. Tree. Our portrait of the former singer has long been before the readers of our Review.* Of the latter we have yet given only slight occasional sketches, because, though possessed of great merit, as her exertions in her profession have been impeded by long indisposition, we have not thought it fair to attempt a description of powers which are manifestly in a state of progression. All therefore we shall at present add is, that Miss Tree has improved rapidly in science and facility, and is every night confirming the favourable impression she made upon the public as a dramatic singer. It is high praise to say that she maintains a most respectable rank by the side of Miss Stephens, whose natural and acquired advantages are so eminent, and indeed Miss Tree suffers no injury in the comparison. Mr. Duruset and Mr. Pyne are the tenors—neither of whom can be considered as of the first class. But the best authority we can have in such case is the composer—Mr. Bishop too is a man of unquestionable ability; he has now put that matter beyond all pos-

* Vol. 3, p. 58.

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sibility of question. In the musical dramas lately produced, of which the adaptation of SHAKESPEARE's plays form the principal features, we find little besides concerted pieces allotted to the male singers. This is decisive. Covent-garden may therefore be said to possess but an incomplete operatic corps.

Drury-lane, in the engagement of MISS FORDE and MISS POVEY, is not so well furnished as Covent-garden in this one respect, but MR. BRAHAM, though shorn of his beams, is still by far the first of English stage singers. Drury-lane lays indeed more pretension to legitimate opera by the selection of some of the best which our stock affords.

Such being the arrangements for music in the great national theatres, it is impossible not to discover the vast superiority as well as disproportion between them and those for the diffusion of foreign music. In the one instance they are partial and in every sense incomplete. In the other they form the sole object of the proprietor and the sole care of the patrons. The supremacy is at once awarded and decreed. Nor can it be otherwise, until a national spirit be roused for the encouragement of national music and national musicians; and we affirm, without hesitation, that it is for the want of such a sense of what is due to national honour and national advancement, that English music ranks where it does in the general estimate of science. In no department of the art is our country so wanting to herself as in the wish and endeavour to create a musical drama worthy of the name, and a taste universal enough for its sustentation. Till this be done, England will lack the perfection of musical character as a people. We dwell upon this point, and shall often recur to it—for we not only feel it a duty, but we feel also, that if we may be able to effect any good, it will not be more to general science, than in the particular promotion of a national understanding and a national pride and a national encouragement of the talents of our own countrymen in the prosecution of the art. The endeavour to make such an impression, and to concentrate the general power and assistance towards such an effect, is amongst our most sacred principles in the establishment and conduct of our work. In this, as far as foreigners and as Englishmen are concerned, we shall proceed *liberaliter sed firmiter*.

Of the four great concerts, which from their permanency hitherto might have been considered to be composed of materials capable of

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out weathering the desire of change and the mutabilities of fashion —we speak of the Concert of Ancient Music, the Vocal, the Philharmonic, and the City Amateur Concerts—all except the second, have maintained their accustomed rank and support.

The Antient Concert has exhibited no other change in its principal performers, than the addition of Signor Zuchelli and of Mr. Terrail, an elegant counter-tenor singer. The four females, Mrs. Salmon, Madame Camporese, Miss Stephens, and Miss Travis, were again heard from the orchestra, with Mr. Vaughan, Mr. Wm. Knyvett, Mr. Bellamy, and Mr. Sale. We are more than ever convinced that vocal music is no where given in such perfection as in this room. For to this end, the limited range of the selection entailing, as a necessary consequence, the frequent repetition of the same pieces by the same singers and the same accompanists—the scrupulous exclusion of the extravagance of theatrical effects—the mutual understanding and consent of the performers—the delicacy of conception and of execution, which it thus becomes the first object to attain—all these circumstances combine to elicit a degree of polish which belongs and can belong to no casual association of musicians, whatever be their rank in science. It was at these concerts that we were enabled to form some judgment of the qualifications of Signor Zuchelli for an English orchestra. Signor Zuchelli is, we believe, an Englishman by birth, and passed the first eight or nine years of his childhood in England. His organs of speech having therefore been early trained to the pronunciation of our language, he speaks it far better than foreigners in general, though still with a slight foreign accent. Signor Z. certainly did not shine in some of Handel's finest bass songs; indeed it is hardly fair to expect that a singer unacquainted with the traditionary manner of singing that sublime composer's works, awed probably too by the known classical austerity of judgment which the audiences of the Antient Concert exercise in this particular—it is hardly fair we say to expect that a singer, trained to the modern execution of the Italian stage, should receive such songs as "*Why do the nations*," and "*O, ruddier than the cherry*," with the attendant recitatives, on the Sunday, and succeed in them at the Monday morning's public rehearsal, or even at the Wednesday night's performance, having his opera duties in the mean time. We must not wonder then that Signor Z. was stiff and apparently ill at ease; the splendour of

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his voice had its effect, but this effect was very much abated by his manifest unacquaintance with the style of his songs, his sensibility to this his unavoidable defect, and his dread of offending the nice discrimination of his auditory. SIGNOR ZUCHELLI at the King's Theatre, and SIGNOR ZUCHELLI at the Antient Concert, were totally different singers. Nor can we impute much blame to him; his merits in the one instance throw a shield over his defects in the other. The thing which occasions us the most surprise in a singer of his rank is, that he is as destitute of a shake as if he had never heard of such a thing—a singular proof how much that ornament is disregarded by the modern Italians. A man cannot get on without it for scarcely a single bar of HANDEL and the old masters.

There appears this season to have existed a wish to introduce glees of the most recent date the law of the concert allows (twenty years standing) with a view, we presume, to agreeable variety. And here in strict consonance with our desire for the advancement of English art, a desire which we are sure can but be strongly felt by the Royal and Noble Directors of the concert—here, we say, we deem it a duty to advert to the suggestion of our Correspondent VETUS, who ventures to submit the propriety of the Directors granting access to the concert to native composers, whose merits should seem to lay a claim as it were to the benefit and the enjoyment of hearing effects, which could not fail to contribute in a degree that can be derived from no other public concert, to the maturity of their judgment. The aim of the Noble Directors is unquestionably to preserve to the country the finest works of antient masters, and to hand down to posterity the traditionary manner of their performance; and surely, when at so easy a rate they can exhibit these models of purity and sublimity to men, some of whom it is to be hoped may be among the lights of future ages, and unite so great a benefit with that they already confer, they will yield the grace which we here advocate. Few single circumstances would be likely to assist more in the formation of a noble school of English composition. For how is the rising musician to imagine the effects he may hear realized at the Antient Concert? and how is he to afford to purchase the hearing? or how is he to obtain the introduction of his name to the list of subscribers? It is a part of the care of the Noble Directors that the company shall be irreproachably select. It is sometimes objected, that their plan is reproachfully exclusive. Splendid funds, for the attainment of

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their purposes, are placed at their disposal, and they use them as liberally. The indulgence to deserving professors we suggest, would exalt their practice and benefit the art.

What the Antient Concert effectuates for the old masters, and principally for vocal music, the Philharmonic performs for modern writers and for instrumental effects. While however the one is supported almost entirely by the Patrician families, the other is maintained by professors of music, their connections, and amateurs of less distinguished rank. This is a very curious fact, for it serves to shew with what scrupulous exactitude the distinctions of condition are kept up even against the attractions of the highest enjoyments art can offer.* This does not speak much in favour of Patrician patronage of science, *pro re ipsâ*, for the sake of science itself. We do not however mean to state, that the Philharmonic derives no countenance from the nobility of the country, but it is so slight as not at all to enter into the calculation.

There have been produced this season new symphonies by Mr. Kalkbrenner, Mr. Ries, and Mr. Bochsa, but with these exceptions, and one terzetto the composition of Mr. Attwood, their bills do not exhibit a single piece which is the production either of a resident or of a native. We do not infer from this that the directors of the Philharmonic, amongst whom—perhaps we may be justified in saying, all of whom are quite alive to the interests of this their country either by birth or adoption—are amenable to any share of blame. We know them to be men of sound judgment, conscientiously performing their arduous duty in such a way as may be expected from persons of so established a character.† We merely state a fact which strongly proves the general phænomenon upon which we have laid such stress—the predominance of foreign music in our concerts.

Most of the great novelties in performance have been brought to this country at the express instance of the directors of the Philharmonic, or have been introduced by them. At the first concert Mr. H.

* Some time ago a lady (not titled) applied for a box at the Philharmonic.—One could not be obtained. The lady was very urgent, because she said "*it was impossible for her to sit in the room.*" It will afford the sensible part of our readers pleasure to understand that no box was to be hired.

† The directors this year are Messrs. Dance, Horsley, Kramer, Latour, Potter, Sir George and Mr. H. Smart.

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FIELD a young professor, of Bath, played a concerto of HUMMEL's on the piano forte. This gentleman approaches at his outset very nearly indeed to the highest elevation attained by the finest players.

At the third concert MR. NEATE performed a new concerto (MS.) by STEIBELT. MR. NEATE's ability as a player of the first class needs no blazon by us; his eminent merits are known, admitted, and established. In the same concert MR. MAZAS, a violinist of Paris, made his first appearance in this country. His tone is powerful and his execution masterly; but he can scarcely be said to be so elegant, so finished, or so highly gifted with execution, as MR. KIESEWETTER. He is however unquestionably entitled to the character of a great master upon his instrument. At the fourth concert MR. CIPRIANI POTTER performed BEETHOVEN's concerto in C with a degree of neatness and precision that entitles him to the highest praise; and MR. KIESEWETTER renewed his acquaintance with the English public, in a quartet of MAYSEDER's. The fifth concert was marked by a new concerto of HUMMEL, played by MRS. ANDERSON on the piano forte; by a new overture of A. ROMBERG, and MR. KALKBRENNER's sinfonia. MRS. A. is to be esteemed a very fine performer, but, from some of those unaccountable chances which attend public exhibitions, her merits were not appreciated.

At the sixth MR. KEISEWETTER played a concerto which presented prodigious difficulties of execution, invented only to be surmounted. It might perhaps seem dangerous to pronounce that this performance exceeded in delicacy of expression, sweetness of tone, and rapidity and power of execution, any concerto lately heard in this country; but it certainly is not too much to say that in these particulars MR. K. has never been excelled. MR. MAZAS led and MR. RIES conducted; a manuscript overture, new to an English audience, by the one, and a manuscript sinfonia by the other, were performed.

At the seventh concert a manuscript sinfonia (written for the City Amateur Concerts by MR. BOCHSA), and a quartett, the joint production of SPOHR and MAYSEDER, were the novelties. Our account does not embrace the eighth and last—but it is understood that MR. MOSCHELES was to perform.

The engagement of vocalists has this year been more extended, and a greater quantity of vocal music introduced, than should seem to consist with the original design of the concert. The truth how-

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ever probably is, that more singing than was at first contemplated is required, as a relief necessary to the pre-acquired habits of English audiences. MADAME CAMPORESE, MRS. SALMON, MADAME RONZI DE BEGNIS, MISS GOODALL, and SIGNORA CARADORI, MESSRS. BEGREZ, SAPIO, TERRAIL, and VAUGHAN, MR. SALE, MR. BELLAMY, MR. NELSON, SIGNOR ANGRISANI, and MR. KELLNER, have all been engaged; but it is a curious fact, illustrating again the preference for foreign music, that in the first four concerts only one duet with English words ("*By thee with bliss*," from HAYDN'S *Creation*,) was sung; and in the last three, two English songs only—"*Oft on a plat*," and an air from *The Deluge*, made up all that was heard of the language of the country although four vocal pieces are given in every concert!

Our recital will sufficiently prove that the most distinguished talents of Europe, in the various branches of the art, have been engaged, and form together a splendid diversity, to enrich these performances. In every thing indeed that can display instrumental perfection to the highest possible advantage, the PHILHARMONIC is truly surpassingly great. Nor does our information warrant us in believing, nor do we conceive, that any concert has ever yet been established, excelling the Philharmonic Society of London. So magnificent are its powers, so complete its discipline, that perhaps the most appropriate description we can give of the admirable effects of these conjoined attributes will be found in a quotation which we heard last year in the room from an English composer, and which struck us to be as apt as it will be allowed to be classical. Speaking of the band after the performance of one of HAYDN'S symphonies, "There is nothing like it," said this gentleman, "but the ocean!"—

"Vast as it is, it answers as it flows,
"To every blast and every breath that blows."

The City Amateur Concerts closed the fourth season in February. The earl period (December,) at which these meetings commence, gives them, as it were, an undivided empire, for they terminate about the time when the other great concerts begin. They appear to be conducted upon a wider basis than any other. Their division of vocal and instrumental is more equal, and the range of the selections, through antient and modern, foreign and English compositions, is more freely, and therefore perhaps more judiciously taken, than by the directors of any other establishment. We point this out especially to

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notice, because it marks a change in manners; four years ago music could scarcely be said to have any public footing in *the city* of London; but in this very short period, through the exertions of a few spirited individuals, a concert, fully equal to any in the metropolis, has obtained an apparently permanent establishment, from which the rays of science cannot fail to be copiously diffused. Still, however, we must here point out the excessive predominance of foreign music. On looking over the names of the composers whose works have been performed, we find those of eighteen foreigners, three now resident in England, three Englishmen, and one song of HANDEL's!—that is to say, seventy-three pieces have been performed, of which the odd three only are the works of English writers!!

The Vocal Concerts commenced in 1792, but existing permanently since 1801, may perhaps be said to have been the principal conservatory of English music, though of late a considerable quantity of Italian has been introduced. These concerts have been declining for some time, and this year have almost faded away. Though reduced in number to six, the proprietors had recourse to a half subscription, to recruit their finances. Whether their decay be owing to the changeful appetites of fashion—to the nature of the selection—to want of variety in the principal songs, &c. chosen by the singers—to any or to all these causes, we do not presume to determine; they have indeed probably all their operation.

In addition to these, the lessee of the King's Theatre, MR. EBERS, has this year begun a series of Opera Concerts, which of course were principally supported by the band and singers of the opera. Between the acts of one of the early nights, a French comedié vaudeville was performed, and on the same evening four German females, the pupils of a MR. DESSAUR, sung in Italian and in *German*, but their execution was not sufficiently polished to be heard with much approbation in a country where the most refined powers of art are understood, and the best living models concentrated.

And here we must pause to take a survey of the pecuniary support given to music, in order that the public and the profession may form a competent notion of the vast sums contributed to the advancement of the art. The receipts of the King's Theatre have been calculated, with an apparent approach to truth, at upwards of seventy thousand pounds per ann.* Whenever either of the great English Theatres

* See Vol. 1, p. 253.

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are open for the performance of opera, which happens, it should seem, about two nights in a week from September to June, the amount of the house must be taken at a sum varying from three to six hundred pounds per night. The total cannot then be probably less for both than the sum received at the Opera-house. These amounts must not however be set to the account of music alone; yet still this enjoyment, if not the very foundation, is so intimately interwoven with the general attraction, that it takes equal place with the other sources of amusement that are combined with its performance.

The Antient Concert has seven hundred and nineteen subscribers, at eight guineas each, or near *six thousand pounds per annum*, wholly, solely, and entirely devoted to music of one particular description.

The Philharmonic has six hundred and fifty-seven subscribers, at four guineas each, thus realizing about half the sum contributed to support *the antient concert, or something short of three thousand pounds.*

The City Amateur Concert has five hundred subscribers, at four guineas each, making a total of two thousand guineas.

The Vocal Concert had about one hundred and fifty subscribers, at three guineas, and the Opera Concert, about the same number, at two.

Upon the whole, therefore, not less than ELEVEN THOUSAND GUINEAS have been this year collected from the public for these five concerts alone. Surely then such rewards, drawn from the metropolis only, may well excite the emulation of English professors to claim their full share, by the utmost exertion of enterprize, industry, and talent. But this is by no means the extent even of what the public in London contributes to the support of the musical profession. In order to bring into immediate view some grounds for the formation of an estimate, we subjoin a list of the benefit concerts and other places of musical entertainment, at which only the highest classes of the profession are engaged and interested, open during the month of May. This, it is true, is the very top of the season, but some portion, and a great portion of the preceding months, from December, and those succeeding till August, will be found to be occupied in a similar manner.

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CONCERTS, &c. IN MAY, 1822.

MAY 1. Antient Concert—Hanover-square Rooms.
Catalani's second Concert—Argyll Rooms.
Concert of the Pupils of Mr. Dessaur, at the London Tavern.
2. Greatorex and Knyvett's sixth Subscription Concert—Argyll Rooms.
3. Mr. Hawes's Concert—Argyll Rooms
4. Italian Opera.
5. *Sunday.*
6. Ambrogetti's Concert at the Marchioness of Salisbury's.
Second Opera Subscription Concert—Great Opera Concert Room.
7. Italian Opera.
8. Catalani's third Concert—postponed on the day.
9. Messrs. Cramer's Concert—Opera Concert Room.
10. Greatorex's Concert—Hanover-square Rooms.
Sapio's Concert—Argyll Rooms.
11. Italian Opera.
12. *Sunday.*
13. Philharmonic Concert—Argyll Rooms.
14. Italian Opera.
15. Antient Concert.
Catalani's third Concert.
16. Italian Opera, Camporese's Benefit—Otello
Madame Cittadini's Morning Concert—Argyll Rooms.
17. Mrs. Salmon's Concert—Argyll Rooms.
18. Italian Opera.
19. *Sunday.*
20. Begrez' Concert—at Mrs. Hughes's.
Third Opera Subscription Concert.
21. Italian Opera.
22. Antient Concert.
Catalani's fourth Concert.
23. Knyvett's Concert.
24. Italian Opera, (on account of Whitsun Eve falling on the Saturday.)
25. Oratorio at Covent Garden.
26. *Sunday.*
27. Philharmonic Concert } Argyll Rooms.
28. Catalani's fifth Concert }
Italian Opera.
29. Caravita's Morning Concert—Argyll Rooms.
Antient Concert.
30. Madame Obert's Morning Concert } Argyll Rooms.
31. Rovedino's Concert }
32. Bellamy's Concert.
33. Puzzi's Concert.

Thus every day during the month there has been one, or more than one concert or public place open for music.

The aggregate production of the nights (exclusive of the permanent establishments) cannot be taken at less than five thousand pounds during this month. We think therefore we have laid

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grounds enough to shew that even in the Metropolis alone, the patronage extended to the art, through its public exhibitions, is quite sufficient not only to silence all complaints on the part of the profession, but such as to hold out eminent rewards to every species of ability. Colquhoun, in his treatise on the wealth, power, and resources of the British empire, computes that in 1812, the annual income produced by the fine arts was one million, four hundred thousand pounds in Great Britain and Ireland. We have little doubt that music alone raises a far greater sum; and if the reader will glance back to the amounts we have enumerated—will carry his eye into the capitals of the sister kingdoms—into the great towns and the provinces, and estimate the vast sums paid for tuition, and performances public and private, copy-rights, &c. he will see no reason to doubt that the total which that able enquirer apportioned to the whole class employed in the entire circle of the fine arts, is raised by music alone—so wide and general is its diffusion.

It may well be imagined when the competition of individual interests is so strikingly great, that the parties will strain every nerve and stretch ingenuity to the utmost to attract. But the range of talent is much more confined by circumstances, (even by those attending the competition itself) than is at first visible. The mere frequency of concerts at which the gratuitous assistance of the eminent professor is required, forbids the possibility of much novelty. The quantity of business which crowds upon him during the season, precludes exertion in any new direction. Hence the selections rarely contain much beyond the best, and therefore the most hacknied songs of the principal singers, except they are led to any extraordinary exercise of their powers on their own nights. First and chief must be taken the concerts of Madame Catalani. A degree of curiosity far beyond the customary excitement of the public mind attended these performances. It was generally understood that they would not exceed three or four, and that after their termination the voice of the enchantress would be heard no more. The sale of the tickets for the first four nights averaged more than one thousand each night.—The company began to assemble more than an hour before the doors were opened, and the room was filled in ten minutes. The orchestra was crowded with ladies and gentlemen who sat row above row—the instrumental performers standing a little retired in the rear of each rank. It was in vain to think of any other part of the performance.

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MADAME CATALANI was the sole idol—she alone was "heard, felt, and seen."

She sung four airs in various styles every night, and we are not aware that we can add any thing to what we have already published concerning her, except that she gave the opening of the Messiah, "*Comfort ye my people,*" in the traditionary style of HANDEL, with her own magnificence and force, and with nearly as much purity as MR. VAUGHAN himself.

When MADAME CATALANI returned to this country, and sung in London at the close of last season, there was a disposition to judge and measure her by the ordinary rules and standards of art—that disposition appeared to us on these occasions to be totally abandoned. It was in vain, every body saw, to apply them to faculties which they were never made to control.—Her voice goes forth with a power that is resistless—the lightning of her eye is terror—the soul-subduing sweetness of her smile is extacy—at least so they were to us, and so we perceived them to be upon all around us. MADAME CATALANI is therefore to be judged by EFFECTS, at once the test and aim and end of art. Never, we will venture to affirm, did any female singer produce effects so various and so vivid. The heavy part of our task is to bid the syren adieu.

"'Tis the last time, the last that e'er,
"That angel voice shall Roderic hear."

involuntarily murmured our lips, as we turned from the Argyll Rooms, nor can we find words of our own, that can sufficiently express our admiration and our regret. The language of poetry alone is capable of reaching what we think due to her exalted attributes; one only poet has breathed them, and that poet is TASSO. TO MADAME CATALANI we offer, in sincerity of heart, what he in the splendour of his imagination, wrote for a princess of his time, who was prohibited, by a decay of nature, from continuing the practice of singing. Here however the similitude fails, for MADAME CATALANI retires in all the vigour of the most magnificent endowments of voice and manner that were ever delegated to a human being, and thus we bid her farewell.

Ahi, ben è reo destin, ch' invidia e toglie
Al mondo il suon de' vostri chiari accenti;
Onde addivien, che le terreni genti
De maggior pregi impoverisca, e spoglie.

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Ch' ogni nebbia mortal, che 'l senso accoglie,
Sgombrar potea dalle più fosche menti
L'armonia dolce, e bei pensieri ardenti
Spirar d'onore, e pure, e nobil voglie.

Ma non si merta quì forse cotanto,
E basta ben, che i seren occhi e'l riso
N'infiammin d'un piacer celeste, e santo.

Nulla fora più bello il paradiso,
Se'l mondo udisse in voi d'Angelo il canto,
Siccome vede in voi d'Angelo il viso.

The performance which attracted the most notice amongst the few extraordinaries at the benefit concerts was a duet upon two piano fortes by Mr. J. B. Cramer and Mr. Moscheles.—This was first given at Messrs. Cramer's concert, and subsequently at Mrs. Salmon's. The history of the composition we believe to be as follows:—When Mrs. Billington first returned from Italy, she was requested by Mr. Cramer to sing at his benefit concert, but the articles under which her engagement at the Opera-house was completed, were so strict as to put her performance into the power of the Manager. He forbad Mrs. Billington to sing, and she, stung by his refusal, volunteered to play a duet with Mr. Cramer. The composition we allude to was written, and has been reproduced on this occasion, with the substitution of a movement at the end, by Mr. Moscheles. The great Opera Concert Room was filled on the night of Messrs. Cramer's benefit, and the duet was the grand object of universal anticipation.

Mr. Cramer has long been known as a smooth and polished player, of exquisite expression, and the nicest possible finish. The world has done ample justice to his unquestionable talent. He is now past the fire of his youth, and entered upon that period when tranquillity of feeling quenches all very vivid emotions. The manner of Mr. Moscheles is distinguished by its force, elasticity of touch, rapidity, and transition. He is in the vigour of his youth, and is scarcely less remarkable than Mr. Cramer himself for the delicacy as well as the fire of his conceptions. In this amicable display of power both were tasked tothe utmost, and so far as public performance (which upon such an instrument must yield in interest to private) could gratify an audience, gratification could not be carried further. The plaudits were long, loud, and universal, while the

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worthy professors, at the close of the duet, exchanged congratulations with the cordial warmth of mutual admiration.

While we are upon the subject of piano forte playing, we must not omit to notice that Mr. Kalkbrenner played a fantasia of his own at Mr. Greatorex's concert. The composition was brilliant and elegant, and at the same time popular. With the full effect of the duet in our remembrance, we still felt that whether expression or execution was concerned, Mr. Kalkbrenner's fantasia could not be exceeded.

At Messrs. Cramer's concert Mr. Dizi played an *Adagio*, with variations upon the perpendicular harp. This instrument takes its title from the position of the strings which, instead of passing at the side of the arch, pass through it; the string therefore is not deflected from its perpendicularity. Mr. Dizi has long been celebrated for the superior beauty of the tone his touch produces—and whether from the player or from the instrument, or from both, we know not, but we never remember to have heard such fine effects in this respect elicited from the harp before.

Mr. Greatorex's night was distinguished for the variety and excellence of the vocal selection. Two original compositions by Lord Burghersh were performed—the one a monody, the other a quintett. Parts of the monody we thought exceedingly interesting and melodious, while its general construction was highly creditable to the noble virtuoso.

At Mr. Sapio's concert Monsieur Mazas* performed a concerto upon the fourth string only of his violin. It was very extraordinary and ingenious; the tone was rich and full, and had we not known the contrivance, it would have puzzled us to have told what the instrument was, from its range, intonation, and variety; he executed the harmonics very beautifully, and we thought it as a whole not less pleasing than recherché.

Mr. Sapio was assisted by all the principal Italian singers. Mrs. Salmon's concert was pre-eminent in vocal selection, and she exerted herself with great effect. She sung seven different things in nearly opposite styles, and in one air with variations, "*The last rose of*

* M. Lafont, another French violinist, of high reputation, has just arrived. We had the pleasure to hear him in private, and he has a great hand and fine taste. It is to be regretted that he did not reach England earlier in the season.

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summer," composed for her by Mr. Bochsa, the execution was so excessively difficult, and at the same time surmounted with such facility and precision, that Sir Richard Blackmore's solecism can alone describe Mrs. Salmon's perfection—"Nought but herself can be her parallel." Such indeed is this lady's beauty of tone, velocity, and delicacy in execution, that she not only stands at the head of the English profession, but is more secure of captivating the senses perhaps than any singer of her time. Here too we heard Mr. Vaughan's *Alexis*, and though we have heard it so often, it struck upon our ears and satisfied our judgment as the most perfect performance in any species of vocal execution.

The Lent Oratorios are the only great public concerts that remain for us to notice. Drury-lane was not opened, and Mr. Bochsa undertook the responsibility of those at Covent-garden, where he was assisted by the judgement of Sir George Smart. Mr. Bochsa's plan of management appeared in the first instance to be addressed to the production of novelty. Rossini's "*Mosè in Egitto*" was given and sung by the vocalists of the King's Theatre with some English assistants, but Rossini in this dress at least, did not seem to hit the taste of the audiences, accustomed upon such occasions to the solid grandeur of Handel in serious compositions. *The Deluge*, a production of Mr. Bochsa's was not more successful. It was a great attempt and parts of it were finely conceived. The introduction particularly was inexpressibly beautiful, but as a whole, it must certainly be said to have failed, which we attribute to three causes—1st. to the general plan, which united the description of physical phœnomena, not the best suited to musical delineation, with passions and incidents, against which the same objection will hold; 2d. to the disproportion of recitative and chorus to the airs; and 3d. as an almost necessary consequence, the absence of melody and the more popular attributes of composition. These conjoined defects were fatal—added to which Mr. Bochsa himself, through his music, was treated with a degree of personal acrimony, in some of the public prints that have considerable ascendancy over the public mind, detestably unjust, and as we esteem it, wholly indefensible. And although we lay upon ourselves the strictest prohibition against all private and personal topics, yet we will say, nothing can be more malicious than to endeavour to blast the character, and affect the prosperity of a man of uncommon genius and uncommon industry,

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by summoning against him juvenile errors, which his later life has been devoted to redress, as well as to obliterate. In thus asserting the cause of one who is almost unknown to us, we are influenced alone by the principles of our national law, as well as by that sense of integrity and justice which would lead us to protect a foreigner—a man of talent, and one who devotes himself to the service of the public, with an ardour and ability that has attracted from that public the strongest marks of universal approbation.

Towards the close of the season *Bajazet*, a composition by Lord Burghersh, was also produced. Opinions vary much concerning this production, but although it cannot be said to be remarkable for grandeur of design, or any extraordinary originality in the execution, it has nevertheless a degree of ingenuity and elegance highly honourable to a composer whose hours of leisure only have been given to musical study.

With these novelties were combined much of the sound learning and popular magnificence of our old writers of sacred music, and much also from the modern foreign school of opera; and we record the fact (the more creditable since it stands alone) that *the Messiah* was found to be at least as attractive as the lightest and most novel selections of the season.

At one of the minor theatres a second oratorio was tried, but it was supported by second rate talents. Several young singers were introduced to the public through this means.

Here then our survey is closed. How far we are right in the pervading principle we have attributed to the fashion of the times, or rather to that moral change in the affections and tastes of the age, which has either induced or followed the visible mutations in art, the world will collect from the facts we have recited. That they are truly recited we pledge ourselves. The only inferences we are disposed to draw from them are these:—

First—That the diffusion of musical taste throughout the empire is now so wide that it may fairly be said to be almost universal.

Secondly—That the honours and rewards which the cultivation of the art assures to pre-eminent ability and pre-eminent acquirement, are such as to excite the noblest emulation.

Thirdly—That our native professors are invited to a competition with foreign artists by every circumstance that can stimulate their ambition—by self love and by love of their country's glory in art—by

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the hope of distinction, and by the well-founded desire of fortune—not less than by the attainments and by the success of their exotic adversaries.

And, in conclusion, if we insist upon the necessity of a bold and persevering struggle for the supremacy, it is not because we would shut the lists against the champions of foreign lands, but because we see in the individual merits of most of our great professors a power which gives us strong hopes of the exaltation of British art, and because we perceive in the ample patronage afforded to music by the British public, a guerdon well worth the noblest efforts to win and to preserve.

ERRATUM.

The three lines near the bottom of page 242, beginning, "*Thus each generation,*" should have been inserted after the word "*discoveries,*" in the 24th line of page 238.

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TO THE EDITOR.

ELEMENTS OF VOCAL SCIENCE.

Chapter 6.—*On the Formation of the Voice.*

The properties of the human voice must naturally be limited by the structure of the organs through which its tones are produced and regulated; and so various and minute are its modifications, that every individual, of every species, has something peculiar to itself. But there is also a power to qualify and to imitate—to correct the tone, increase the compass, and enlarge the volume, which, while it shews the agency of art and experience in the formation and conduct of the voice, ought to operate at the same time as an incentive to industry, and to preclude all hasty judgments at the outset with respect to the range a singer is likely to take. There are few persons indeed so destitute of natural qualification as to be unable to sing agreeably by resolute perseverance in a judicious course of practice; and I believe that the impediments to great excellence lie more frequently in the want of other attributes than in deficiency of physical powers of organ. There are instances, even of public singers, who commenced their musical education without the slightest hope of gaining any strength sufficient to qualify them for the profession, who have nevertheless attained a most respectable rank in art. Such examples are indeed very rare, but there are multitudes in private life who have literally made a voice; while in all singers is to be observed an assimilation of tone to the master by whom they are taught, arising solely from the manner of its production, which bears out the assumption that a considerable and important effect depends upon the direction thus given to the acquirements of the pupil. In this process the Italians are allowed to excel all other nations. Indeed no other country has a school, but all derive their method from that used in Italy; and perhaps the sole reason why they fall short of their model, is, that both master and pupil generally lack the patience indispensable to perfectioning this the foundation of the whole superstructure of the art, and upon which depends the entire possi-

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bility of continuing and successfully completing the task of instruction.

The voice numbers four distinct genera, which are again divided into several species—namely, the treble or soprano, the counter tenor, tenor, and bass. The soprano is of three kinds—the legitimate or high treble, the mezzo or middle, and the low or contralto. The distinctions are found not only in the compass, or number of notes which each is capable of sounding, but in the power or volume, and in the quality. It is not however at all unfrequent to find a singer gifted with such faculties as to include the requisites of each and all of these. BILLINGTON perhaps had the longest compass of any singer that ever existed; and her high notes, which extended to G in altissimo, were of beautiful quality. CATALANI could sing from G in the bass to E in altissimo, twenty notes. I mention these circumstances that the unskilled may understand what has been the range of highly-gifted persons.

The counter-tenor is the highest male adult voice, and is usually the voce di testa, or falsette.* A good falsette will extend to E in alt, the range below being uncertain. Sometimes the lowest soprano, termed the contralto, takes counter-tenor parts.

The tenor is the middle species of adult male voice, and has an indefinite range from A below the middle C of the piano forte to G or A, containing fifteen notes; and it usually happens that a tenor singer can add several notes of falsette, thereby extending his compass to C, D, or E.

The tenor is distinguished by a tone lighter and more brilliant than the barytone, or than the bass, but having more body as well as depth than the counter-tenor.

The barytone partakes of tenor and bass, both as respects quality and compass. Its range is from F or G below, to the double octave of those notes, but its characteristics are the fullness and weight of its tones as compared with the tenor, and its brilliancy as compared with the bass, though they have neither the roundness nor volume of the latter, which has nearly the same extent.

All these voices are but as shades of the same colour, deepening

* Of the artificial falsette I do not speak. It is now, happily for humanity, unknown in England; nor, I do hope and believe, will my countrymen ever again endure such a degradation of their species.

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from light to dark; and as the perfection of part-singing is the nearest possible assimilation in quality of the same voices, we may gather from this circumstance the reasoning which induces teachers justly to proceed to train each and all of them by the same method of instruction. But let us go to principles a little more in detail.

Before I proceed to the method of forming the voice, I must quote our old acquaintance Tosi, a curious Italian writer on the art, with respect to the conduct of the person, which, however singular it may seem at the first glance, is really a most important object to singers. The master, he says—

"Should always make the scholar sing standing, that the voice may have all its organization free.

"Let him take care, whilst he sings, that he gets a graceful posture and makes an agreeable appearance.

"Let him rigorously correct all grimaces and tricks of the head, of the body, and particularly of the mouth, which ought to be composed in a manner (if the sense of the words permits it) rather inclined to a smile than too much gravity."

The first object is to obtain the natural tone of the voice in its *purest* state; by *pure* I mean that tone which proceeds directly from the chest, clear and free from any modification in its passage, by the agency of the throat, the nose, or the mouth.* This power I conceive to be that which the Italians of the great Roman school called *portamento*, coupled however with the firm support of the tone attained by sedulous and by continued practice.

Every person at all acquainted with the subject knows that there is one manner of producing the voice, and one only that will effect this purpose. If the throat be kept in the slightest degree too much extended or too much closed, the tone will be guttural—a certain action of the nose in producing it will make it nasal, and the mouth or lips may be equally employed to vitiate the natural sound. Here then the judgment of the master is first to be consulted, and is most indispensable. If the scholar begins right he goes on right; but if in the first instance there is the slightest error, that error, to whatever

* "Let the master attend with great care to the voice of the scholar, which, whether it be di Petto or di Testa, should always come forth neat and clear, without passing through the nose, or being choaked in the throat, which are two of the most horrible defects in a singer, and past all remedy if once grown into a habit."—*Tosi on the Florid Song.*

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degree it amounts, can be removed, if at all, only by labour indescribable.* I cannot therefore insist with too much strength on the care and caution necessary to be observed in this the first and most momentous step in the process of forming a singer. And as imitation does of necessity enter amongst the means, frequently without being suspected either by the master or the scholar, the choice of an instructor becomes the more important. Judgment and example are alike consequential: for first it is the part of the instructor to determine whether the tone be the best that the pupil is capable of producing; and secondly in correcting what may be amiss, to guard against the contagion of imitation, which I will venture to assert is never beneficial when it is direct. The definite object of the first introduction to practice, I must therefore repeat, is the production of the unadulterated natural voice, introducing so much of art only as will guide the scholar to the exact method of forming it PURE, and consequently of producing it in the very best state. Those modifications which constitute expression are after-considerations, and should not be at all regarded in the outset. The originality of a singer mainly depends on what I shall call an independent use, in the very commencement of his practice, of the powers with which nature has gifted him.

Masters are now almost agreed, that the most successful method is to sing the notes of the diatonic scale throughout the entire compass of the voice upon the syllable *a* or *ah*, as it is pronounced in the word *father* or *fan*. Each note should be begun as soft as possible—gradually swelled to the utmost extent of the volume at the middle of its duration, and then as gradually diminished to the softest at its conclusion.† And here the nicest attention must be given to the accuracy of the intonation as well as to the quality of the tone. If the note be taken too flat or too sharp in the most minute degree, or

* "If the scholar should have any defects of the nose, the throat, or of the ear, let him never sing but when the master is by, or somebody that understands the profession, in order to correct him, otherwise he will get an ill habit, past all remedy."—Tosi.

† This is what the Italians term *messa di voce*, which Tosi calls a grace, and says it ought not to be too frequently used. I knew one very excellent teacher of public singers, who on the contrary desired his scholars to begin with any given quantity of tone, and to preserve the same quantity evenly throughout. His reason was, that by this practice the scholar would acquire the power of producing any desired quantity at pleasure, and there appears to be some force in the remark.

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loses the pitch in the course of increasing or diminishing the tone, the pupil should not be suffered to proceed for an instant—but be stopped and made to hit the pitch precisely. Habit in this respect is omnipotent. The ear as well as the organ thus receives its impression perdurably, and far more persons sing out of tune from a relaxed attention at the first, than from any other cause. The consent between the ear which regulates and the throat which forms the tone should be so complete, that they should act by a mechanical impulse as it were, which nothing should be able to disturb. The first object then is to establish in the mind, through the perceptions of the ear, a clear, definite, exact notion of the note or interval which the voice is required to hit—for how is the pupil (except by imitation or instrument, both very uncertain and fallacious guides,) to perform what he does not understand? The very first step in the process should therefore be to give a clear and precise notion of the accord of two notes—till this be apprehended distinctly—perfectly—instruction is groping in the dark.*

Every note of the scale should be protracted to the greatest duration the breath of the singer (which should be deeply inhaled at the beginning) will allow. The volume depending in a measure however upon the quantity of breath expired, practice alone can enable him to apportion the effort to the object, whether it be force or continuance.† But to obtain a complete mastery in this respect, and to know the power possessed, are most important requisites. It lies in practice alone, which augments the natural gift to the utmost.

By the same agency, by exercise, the power of swelling and diminishing, *(messa di voce, or crescendo and diminuendo)* upon which so

* It was long a favourite notion of mine that the best way to begin the instruction of a singer would be to teach him to tune an instrument, or perhaps to learn him the violin. This idea was confirmed by the fact, that MADAME MARA was originally taught the violin. In a conversation which I held last year with that lady, she fully confirmed my opinion, by assuring me that had she a daughter, she should learn the fiddle before she sung a note.—For, said MADAME M. how can you best convey a just notion of slight variations in the pitch of a note? By a fixed instrument? No. By the voice? No. But by sliding the finger upon the string, you instantly make the most minute variation visibly as well as audibly perceptible. I am quite satisfied this great artist was right.

† Every musical reader is acquainted with the contest between FARINELLI and a celebrated trumpet player for pre-eminence in holding a note, in which, after repeated trials, the victory was won by the singer.

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much of expression depends, is gained. All these, which are in truth the grand elements, depend upon a long and a steady perseverance in singing the plain notes of the scale *—a practice which should *never* be wholly discontinued.

The objects proposed to be thus accomplished by the practice of the scale are the production of the purest and the best tone, uniformity of voicing, and the power of sustaining swelling and diminishing. These are the very foundations of good singing—the foundations of the great style and of execution, not less than of expression. No attempt should ever be made to go beyond the scale till they are acquired and fixed *as matters of habit*. The process is slow—very slow; but it is that which alone is sure.—It is like the firmness and the equilibrium which are the first principles of graceful movement.†

When these are gained, the scale may be practised to the syllables in general use—DO, RE, MI, FA, SOL, LA, SI, DO ‡—pronounced as by the Italians.—Do, giving the O a clear and open sound, neither thinning it into Doa, nor rounding it into Dow; RE, as ra in *rate;* MI, like the English pronoun me; FA, as in father; SOL (*sole*); LA, as la in lather; SI (*see*); Do. This exercise is a preparative to the junction of words to notes, and accustoms the pupil to the various vowels. But I differ from the instruction books so far as to think that this should never be tried till the confirmation of tone and tune be completely and assuredly fixed by habit upon the syllable *Ah;* and in the introduction of solfeggizing a care not less scrupulous in these respects should be exerted.

The first degrees of more varied movement are the next steps in the progress of a singer, and to this end I conceive that what is desired should be intimately combined with what has been already

* Let the master never be tired in making the scholar sol-fa, as long as he finds it necessary; for if he should let him sing upon the vowels too soon, he knows not how to instruct.

† Although in the example No. 1, I have written only one octave, it is committed to the pupil to extend the scale, according to the compass of his voice.

‡ In the practice of *solfeggi*, for the purpose of learning to read notes, MR. LANZA assigns a very good reason for using only six syllables, omitting the *si*, which he says in certain passages produces a disagreeable aspiration (sibillation, I presume, he means.) Re and Mi on high notes, he also argues, are unfavourable to the production of the best tone. I agree with him in these particulars.

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done, lest by its too sudden abandonment any thing be lost. To unite then sustained tone with motion is the problem; and as this may be the more certainly effected, (keeping always in view the conservation of correct intonation) it appears to me that proximate intervals should be selected. I prefer the series of exercises (No. 2 in the plate) which I have annexed, as conducing in the most gradual manner to the first principles of execution. These accomplished, the scale ascending and descending—both separately and in combination—afford the next degrees—and in these, with the arpeggio of the common chord and of the chord of the seventh, are to be found the rudiments of all the most general combinations of notes.

In the practice of these simple solfeggi, I have in view only the production and sustaining of pure even tone, and the power of swelling and diminishing—in short, the command of the chest and of the organs employed in intoning and articulating notes and passages of the simple structure which is most commonly employed in airs of a declamatory or pathetic cast. Arrived at this point—and certainly not till he has arrived there—I should recommend the pupil to commence the practice of the shake.* And if I were asked why I so long postpone this most indispensable attainment—I reply, because I would suffer nothing to interfere with the few but grand and primary elements of the great style, which I have enumerated above. Above all things, it is important to preserve the power of sustaining, without the slightest tremulousness, an equal tone. This must be fixed and confirmed by practice, to such a degree of certainty, that not even the affections of the mind should be able to cause any considerable alteration. It should become *a habit*, otherwise the diffidence and fear which are always apt to assail the singer will too often paralize his efforts and nullify his powers. The practice of the shake, if begun too early, I consider is more likely to generate the trembling I deprecate than any thing else.—Therefore it should come the last.

And here it is necessary to state, that I esteem what is commonly called execution, gracing, expression, and such other general terms to be parts of ornament, that are to be wholly postponed till mechanical precision is completely attained. Of these hereafter—the next

* For an elaborate detail of the several species of the shake, see vol. 1, page 359.

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step is to combine the just enunciation of words with the just articulation of notes; and to this intent I would commence with plain cantabile songs. For I confesss I do not regard the solfeggizing with that high veneration that its antiquity and use should seem to imply. Observe I do not deny to the practice a certain degree of usefulness, and especially in advancing the faculty of reading music, but I think after a short time, language (particularly Italian) may be as easily connected with notes as any of the syllables employed in solmization. Such a song for instance, as "*Lord, to thee each night and day*,"* slow, sustained, and plain in its construction, the intervals lying close and compact, and having little modulation, such a song, I say, I consider to afford the best exercise for the connection of words and notes.

And here I have reached a position where I may break off for the present, since, should I enter further into the subject, I should perhaps make my essay too long. I have now only to explain and to insist upon one point.

The intention in these disquisitions has been to supply what I conceive to have hitherto been wanting to the intellectual branch of vocal science—to a philosophical understanding of causes and effects—to a clear apprehension of the connection between the emotions which are the end, and the excitements which are the means of the art on which I treat. Thus, though similar processes of reasoning are applicable to the mechanical parts of this subject, I can but feel as I advance into them, that I touch upon points already well elucidated and well understood. And I would particularly clear myself from the supposition, that any thing I may have written is intended to supersede the master. On the contrary, nothing is so dangerous as endeavouring to sing without an instructor, and a *competent* instructor; for upon the very first mechanical institution and direction depends all the rest. In assisting the intellectual process—in aiming to teach the scholar to look a little below the surface, and to aid and inform his exercise by thinking, I have endeavoured to spare the master's toil; and in some cases perhaps to remove the impediments with which the indispensable application to mechanical acquirements, or an education limited in other particulars, or too little leisure may have shackled the teachers who are compelled to instruct

* From HANDEL's *Theodora*.

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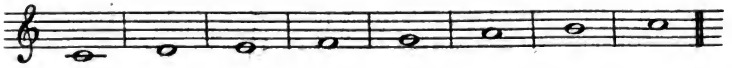
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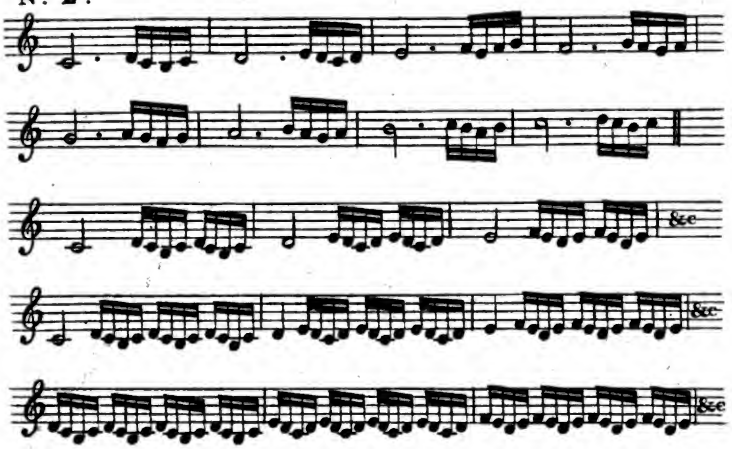
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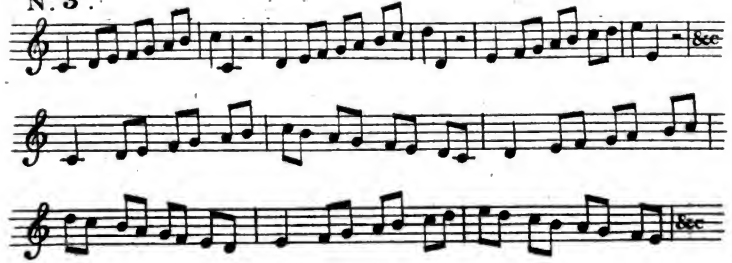
The Shake.

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in various branches of art besides singing. How far I have succeeded in giving a new and more solid basis to instruction, I must leave to others to decide, but I beg most distinctly to be understood to declare, that I conceive the strictest attention from a master, and an able master, to be absolutely indispensable to the process of making a singer.

TIMOTHEUS.

TO THE EDITOR.

Sir,

I have been led by the Letter on Plagiarism, in your last Number, to consider the excessive difficulty which must arise in every one's mind who regards the facts with attention. The instances F. W. H. recites are of a kind to leave no doubt. But there are circumstances of difference between verbal and musical composition, which cast great obstacles in the way of every one who sits down to investigate this matter. If one reads a certain set phrase in a modern author, which comes naturally as it were into the text and strengthens the expression, without its being absolutely cited as a quotation, we admit it at once as a mark of reading and good taste; he may carry his obligation still further and may transfer an entire passage, acknowledging by the usual marks that he does so, and the acceptation is the same. Our poets have always been accustomed to translate, literally or paraphrastically, strikingly beautiful descriptions or sentiments from writers in other languages, and these are frequently reckoned amongst the most engaging traits of tact and genius.—Thompson's *Seasons* abound in such instances, and I know of none that better suits my present illustration than his fine paraphrase of Scripture contained in the following lines:—

"Huge uproar lords it wide. The clouds, commix'd
With stars, swift gliding sweep along the sky:
All nature reels. Till Nature's King, who oft

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Amid tempestuous darkness dwells alone,
And on the wings of the careering wind
Walks dreadfully serene, commands a calm."

We may even ascend higher—to MILTON himself, and perhaps I might cite all authors since HOMER and the early Greek tragedians, as having enriched their works by what are fairly to be esteemed classic recollections.

In music no allowance of this sort appears ever to be made.—If we hear a strain of HAYDN in a modern symphony, or of any previous master of celebrity in a song or sonata, we at once, and often without the exertion of volition or thought, charge the unhappy composer with a wilful or unintentional theft. Now, Sir, although the vocabulary of musical phrases is indefinitely, and I may almost say infinitely more extended than that of language, yet I cannot conceive the possibility of lessening the resources of a modern composer by the abstraction of the immense volume of passages invented by those who have gone before him. The capital point appears to me to be this—the motivo or subject of any musical piece is generally extremely short, and consequently is the more strongly impressed upon the memory. Such indeed may be held to be universally the case, except in those parts which are truly mere remplissage. A composer then is liable, in music descriptive of passions or objects, always to seize upon the melodious portions, and thus is continually subject to the charge of plagiarism, for enriching or strengthening what I shall call the diction—the verbiage he employs, with choice and approved phrases. If there be any difference which precludes the musician from using the privilege not only indulged to poets but applauded in their works, it seems to me to arise entirely out of the fact, that musical compositions are wrought upon the narrow basis of brief passages or airs, and that the invention of short pieces of melody constitute one of the grandest merits for which musical writers are valued—whereas the extended plan, arguments, and illustrations of the plot, incidents, descriptions, and situations of a poem or prose work, render the language by which it is supported susceptible of so much variety, that the introduction of apt quotations is come to be considered as a diverting modification by the unexpected relations of thought through which such phrases conduct the mind.

But, Sir, I cannot see why the occasional use of such a license

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should not be indulged under limitations similar to those which good taste readily assigns to verbal compositions—I do not see, I say, why a similar indulgence should not be granted to musicians. The intellectual process, both as to cause and effect, is precisely the same.—An act of memory recals an agreeable train of associations and new and unexpected relations of thought. All that seems to me to be necessary to this understanding between the composer and the auditor is, a clear acknowledgment on the part of the former that he does not intend to impose the productions of another man's genius upon the latter as his own. I cannot perceive why we should not accept from Mr. Cramer or Mr. Kalkbrenner, from Dr. Crotch or from Mr. Horsley, a known beautiful or expressive passage that falls in with the emotions they are endeavouring to excite, with the same feelings of pleasure as we should enjoy the introduction of a line describing

"What oft was thought but ne'er so well expressed"

in a modern poet, who may take occasion to strengthen himself by the aid of Milton or of Pope. Why should not these gentlemen be as deeply imbued with the learning of their art as Mr. Southey or Mr. Campbell with the lore of literature? and why should they not be as capable of a proper application of that knowledge?

Quotation-marks seem to me then to be a necessary addition to musical characters, and I should seriously recommend it to living composers to consider whether it be not worth their while to distinguish, by inverted commas placed above and below the staff, at the beginning and end of passages they may think fit to cite, intentional from unacknowledged borrowing. I venture to believe that such a mode, judiciously employed, would not only separate classical recollection from wanton or weak plagiarism, but would open a means of enlarging our pleasure, by all the recollections which association seldom fails to convey. Erudition would thus be known from theft, and much painful remark spared to the critic as well as to the composer.

I am, Sir, yours, &c.

JUSTUS.

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ON THE GENERAL SUPERIORITY OF INSTRUMENTALISTS OVER SINGERS.

TO THE EDITOR.

Sir,

In the eleventh Number of your Review, page 398, I read the following passage: "The million of English singers are ruined by being trained in part and brought out in their infancy or their mediocrity, above which they never rise, for the difficulty lies in the attainment of the last polish; and to the labour of such acquisitions there are but few indeed who have the genius or the industry to aspire." To this passage is subjoined a note, in which it is asked, "Why should these qualities shew themselves oftener in instrumentalists than in singers? is a question we would propose to our philosophical correspondents to answer." Having enrolled myself among the number of your constant correspondents, although by no means flattered by the belief that I have attained to the rank of a philosophical one, I shall, by your permission, and as no one else has taken up the subject, endeavour to investigate the causes of this apparent want of perseverance in singers, and the manifest superiority of instrumentalists in general, but more especially of violin players, in greatness of style and energy. My remarks will be confined to English singers alone. It seems to me then that a singer, upon the supposition that he has in possession that first of requisities, a good voice,* which, to prevent exaggeration, I shall take in the ratio of

* It is usually considered that if a person possesses a good voice he has ensured to himself 99 out of a 100 requisites for a singer; but I do not agree to this opinion, for how does it then happen that those professors have delighted the critics most who were, in the incipient stages of their career, deficient in their voices. Bartleman and Braham, two great singers and cotemporaries, were long before the public, and it is well known what were the opinions of the judicious concerning their singing. The former was by an immeasurable height exalted as a singer of energy and true classical taste, above the latter. Yet all the world knows that Braham's *voice* was as much superior to Bartleman's as it was possible for one natural organ to be over another. Madame Camporese is another instance.—*See Review, vol. 3, page 457.*

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50 out of a 100 requisites necessary for a good singer—I say with this advantage, a singer sets out with a much greater degree of superiority over the violinist than would be thought by those who have never reflected on the circumstance. Yet, excepting his natural talent, he (the violinist) can have no very distinguishing advantages over others who perform on his instrument, at least not any thing like 50 out of a 100; consequently he must have to contend with more technical as well as mechanical labour than the singer. Although to novices in the arts it would appear paradoxical to assert the fact, yet it is a well-established truth, that the more a mind of natural talent and genius is beset with difficulties at the outset of its career, the greater in almost quadruple proportion will be its success in after maturity. It may be sufficient for our present enquiry to mention HAYDN as a proof of the assertion.

Now we will suppose a singer and a violin player both with *equal* talent for their respective departments, to commence their studies at the same moment. It shall even be conceded that the former is nearly half way to the gaol of perfection (by possessing 50 out of the 100 requisites), whilst the latter has only arrived at the first step. I shall next assume as an admitted fact, that tolerably good singing affects the generality of hearers much more than violin playing of a similar kind: for by the union of poetry with melody the vocalist may be said to have "two strings to his bow"—let the words of his song be good and they will be a considerable assistance in obtaining for him general approbation. Give the singer moreover sufficient time to practice in regular routine—the crescendo or swelling out of all the notes in the compass of his voice—divisions, graces, &c. and a moderate acquaintance with those authors whose works he is most likely to be called upon to perform, and he is by all superficial persons congratulated upon his acquirements as a vocal performer. All this may by common industry be acquired in a few years—for the sake of argument, I will suppose seven or eight. Surely no one would be foolish enough to assert, that a good violin player could be produced in any thing like that time?

A short summary of the advantages, labours, and usual education, as far as regards music, of violin players who intend and expect to arrive at proficiency, will shew the material differences existing in the mode of cultivation of their abilities adopted by the instrumentalist and the singer.

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Our violinist we will imagine to begin his studies with a flexible hand and an ardent wish for improvement. He has his regular grades of practice to go through from the "Violin Preceptor," to the solos and concertos of CORELLI, GEMINIANI, and other composers in that style; he has to learn, in all its multifarious ways, the "art of the bow," shifting, double stops, and all the other fatiguing practices that are indispensable to a ripieno in an orchestra. A singer has his voice at command whenever required. A violinist must work nearly as hard as a day labourer before *he* can produce a bearable tone from his instrument. We will further suppose that the player having conquered all the above species of practice in a moderate way, and from his usual occupation, that of performing in an orchestra, being led to the study of thorough bass and the theory of composition, he is only then "a man among thousands," for very many musicians following a like principle in their studies are ready, on the great field of public life, to compete with him, and unless he is possessed of an unceasing enthusiasm which shall carry him forward to the attainment of excellence, in some one or other peculiar way above the mediocre performers, it were vain to expect applause from the critic or the uninitiated. After the lapse of some years, the violinist perhaps may be enabled to excel in solo playing and as an obligato accompanist; these two branches, are the highest and most difficult of attainment, and together with constant experience in leading a band, produce the finest performers upon the finest instrument in the world. Those who take their seats so comfortably in the corner near the fire place, either in the Ancient Concert Room or the "Argyll," can but seldom have an adequate idea of the immense labour by which such delightful pieces are caused to be performed for their amusement! How indifferent do some, nay, even a majority of them appear, when compositions that have cost the composer and performer so many days, hours, years of intense application to bring forth, are executed by the sweat of their brows, and by the energies of an enthusiastic and a talented mind.

The truth is, that a violin player never does meet with the same applause, as the singer, even if he should attain to the last polish; from this one plain reason—those who are connoisseurs in music and those who are not can give their judgment upon the vocal performances which they hear; but it is the learned and judicious critic

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alone who can properly estimate and reward perfection in the Instrumentalist.*

The causes then that will be found operating to prevent a singer from striving to excel in the great style are—first, that facility of pleasing which he possesses over every other performer; secondly, a want of enthusiasm; thirdly, the absence of a literary education. Let him merely give a simple national air, that costs him but half an hour to get perfect, with some portion of feeling, and he affects and delights all who hear him. The natural consequences of this facility of pleasing will be easily guessed at by those who know any thing of the natural vanity inherent in the human mind. He relaxes in his studies, and considers it hardly necessary for him to labour for the last polish, as, if even after many years of study and exertion with numerous competitors, all striving for the mastery—if, I say, he should really obtain superiority over many other performers, this at the utmost, perhaps, would only secure to him the additional applause of a few connoisseurs,† but to the multitude of hearers, "untutored in greatness," to whom his singing, as the means of his liveli-

* If any uninitiated person should happen to take up this number of your Review, Mr. Editor, and cast his eyes over the present article, he must, I am sure conclude, that the writer is "bona fide" nothing less than a "Knight of the bow;" but for such a one's satisfaction, I beg to assure him, upon the honour of a musician, that I never touched three notes on the violin in my life! and what may further tend to prove the impartiality with which I have examined the subject before us, I must inform him he is perusing the letter of a professed singer!!

† Notwithstanding the acknowledged fact, that music is now so much cultivated by all classes of society, and from thence it would be inferred that a greater number of persons can estimate good singing than could 30 years ago, yet I imagine few amongst the audience of either a Theatre or a Concert Room would notice whether a singer was taking breath in the middle of a word—pronouncing the word distinctly—placing his graces or cadences judiciously, or in short, whether, by the union of all those requisites indispensable to a good singer, the one they were applauding really deserved commendation. A name with some persons is often a sufficient passport to their approbation. What Mr. such-a-one or Miss so-and-so does must be good, *because* (which by the way does not follow from any logical inference,) their names are in vogue. I was in Dublin last year during the King's visit, and amongst other places of amusement I went to the theatre, for the purpose of hearing a celebrated female singer, in whose performance every one told me I should find the greatest improvement. Almost the first song she sung was "*Donald,*" the words of which she pronounced as follows—"When *fur-rust* you *corur-ted* me, &c. I fondly *fa-vur-red* you! This was encored as usual, and the defect passed unnoticed. I trust she would hardly have been so careless at the "Philharmonic?"

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hood, must be addressed, might afford no further gratification than did his more simple but feeling performance. It seems reasonable that nineteen out of twenty singers should prefer that line of singing which is so profitable to themselves, and so gratifying to the public; for very few at the present day take to our profession out of a genuine love for the art, but merely as a business by which they think to make their fortunes with less labour and less "capital" than if they were to embark in a shop-keeping concern, or mechanical trade. The second cause I have mentioned—namely, a want of enthusiasm, is so very apparent in the generality of our singers, that I need hardly expatiate upon it. To this may be attributed the too frequent custom of many vocal performers of imitating the style and manner of some popular singer whom the town runs after. I speak from my own and from the experience of others, when I assert that the majority of performers that are engaged, publicly and privately, to amuse an audience, make it their business to sing in "BRAHAM's style," as a matter of course, and by an inevitable consequence the one half of these singers can never imitate the *best* points in that person's performance, because they possess neither his flexibility of voice nor his sensibility. It will be easily imagined what portion of commendation is due to such singing. To this want of enthusiasm must likewise be attributed the ignorance of the theory, and the more scientific departments of their art, which most singers display. They reject the substantial charms of harmony for the more alluring but less intrinsic beauties of melody; and to this want of knowledge is sometimes *(I speak advisedly)* added a degree of self-sufficiency that in any other but a vocalist would often meet with the severest reprehension. Our modern composers are much infected by the failing to which I am now alluding, and their example, must tend in a great measure to deaden the already expiring embers of animation in the singer. For new songs must be had, no matter of what kind or sort they are, and some of the shameless verses of MOORE are now as frequently sung as psalms and hymns were in the time of the Puritans. This, it may be said, is owing to the false taste of the public, and you ought not in justice to blame the singer for what he can neither avert nor oppose; true; but as it appears in the case of a popular singer before mentioned, that the public taste may be led away, indeed it may even be formed by any one singer who possesses enthusiasm and ability enough to attempt the task, and as that per-

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former's day is nearly gone by and his attractions on the decline, now is the time for the English singers to rouse themselves from the inglorious lethargy into which they have been plunged, and amid the numerous competitors from abroad, and the extraordinary passion for instrumental music which is daily gaining ground in England, let them prove my assertions untrue by their industry and their zeal, and I will stand forward as one of the first to congratulate them on their improvement, and be truly pleased to obtain such an opportunity of retracting my former opinion.

With respect to the third excuse (the want of a literary education) which I have adduced as preventing singers in general from attaining to the *last polish*, I consider this the most complete in its operation of all the three. How can any one embody in his conceptions that spirit of feeling and expression which is so apparent in the works of the poetical and classical writers, when he has been brought up with totally different ideas, feelings, and sentiments; or how can he be expected to produce pleasureable sensations in the minds of the refined part of the community when he attempts the performance of pieces connected with words that proceeded from the pen of a MILTON or a SHAKSPEARE, while perhaps he has at best received such education only as could be given him as a chorus singer at the Opera-house or Covent-garden. So much has been said, Sir, on this subject in your Review (I allude more particularly to the excellent Essays of TIMOTHEUS) that to lengthen my paper by a repetition of such remarks as would include his ideas on the subject, might prove more tiresome than useful, therefore I shall only add, in conclusion, my firm conviction that English singers (I speak not of eminent names) must become reformed in every respect before they can attain to the *last polish* in their singing—they must be better educated—more zealous in their studies—more anxious for information, and less elated by the unceasing commendations and caresses bestowed upon them, than I fear they are at present.

I am, dear Sir,

Your's, very truly,

J. W. H.

a *Ireland, May*, 1822.

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TO THE EDITOR.

Sir,

"Who comes so dark from ocean's roar?" C. C. T. and who is he?—with his "cut and thrust pistols, and damn'd double-barrelled swords;" his oracular surmises and sly italics! Are we alive after all this?" Doth he take us for Hercules or Theseus, or scampering* Achilles, with his musket-proof hide and jerkin; but oh, papæ! doth so redoubted a hero descend to pink at a shadow! at Nominis Umbra. Well then—"An he will caper with me for a thousand marks; let him lend me the money, and have at him." Discite Posteri! C. C. T. cutting carte and tierce, commenceth his attack on Nominis Umbra by surmising that the said N. U. is "a disappointed author, or at least the friend of one." Thoughts are free, Sir, no doubt, and so N. U. is equally free to surmise that C. C. T. is an *appointed* author—a tradesman's hack, or "at least the friend of one." "Jew, I thank thee for that phrase:" but disappointed in what? In finding "more geese than swans, more fools than wise;" or in not finding classical purity in that taste which hosts of hirelings are daily toiling to sink in the bottomless pit of incurable corruption. C. C. T. proceedeth to inform the public that the said N. U. uttereth "a few dismal quotations, which have little more to do with the subject than to shew the bent of the writer's mind;" but doctors differ—and so on this point may C. C. T. and the public; and as to the dismals, what can be done, Sir? Must we call Pandemonium Elysium? or dismal weather an Italian sky? or C. C. T. and N. U. irony apart, par nobile fratrum? But notwithstanding the vinegar of this Correspondent, it must be confessed that virtually he is, like Mrs. Malaprop, "a truly modern and polite arguer, for every third word he says is on my side of the question." Thus he "will not dispute the propriety of my remarks *in* (*on* C. C. T.) rewarding the composer and teacher more than the mere performer," though unhappily he afterwards forgets this confession, and *does* dispute the propriety of these remarks. He then proceeds to favour

* Πόδας ὠκὺς.

the public with some "minute enquiries," that are to prove me "far from correct in my conclusions." The consequence of these minute enquiries is a summary of the composers profits in this country, beginning methodically from ANNE, and intended to prove what nobody denies, that composers in England have from time to time received good round sums for their works. This may be, and yet, as I have expressed it, "the poor (abject I mean) composer, particularly when an Englishman, may be degraded to a mere pimp by spinning waltzes, quadrilles, and paltry ballads." To insist that a composer is well paid for this degradation, is to insist on a fact "notorious as the sun at noon day:" but enquiries a little more "minute" applied to C. C. T.'s list would elucidate the state of public taste, by ascertaining whether the best composer has been the best paid, or whether the prices given for the respective works in this list, bear a due proportion to their intrinsic merits; but this Correspondent thinks it incumbent on a composer to consult the public taste, and here Neighbour Sly makes free with his italicks, as a punster would say, thinking *it a lick* at somebody C. C. T. knows, and of whom he may possibly know more hereafter, or "at least of *somebody's friend:*" but C. C. T. sagaciously remarks, that "the author who writes only for the few, or perhaps for posterity, ought not to expect the same proportion of remuneration as he whose chief aim *is to be useful.*" Italicé, a truism, that surely nobody will waste his time in trying to enforce or invalidate. To write *only* for the few and *only* for fame, as C. C. T. seems to think *somebody* does, is doubtless a task deservedly unprofitable: but, Sir, as it is one thing to write *principally*, and another to write *only* for the few or for posterity, surely a composer, "*whose chief aim is to be useful*," may reasonably hope to do the former, though he should not descend to produce "*that which is not in demand by the generality of the public*," as C. C. T. has it—iterum Italicé. That to humour a vitiated taste is a very lucrative pursuit—is a piece of information, Sir, that your Correspondent certainly does not want—a piece of information however that can be communicated by any pimp, prostitute, or manager of a theatre; but that it is a pursuit to which genius and science ought to stoop is a dogma, which C. C. T. will not, I think, find in any system of ethics at all superior to LORD CHESTERFIELD'S. The policy of humouring a bad taste that you may be enabled to amend it—of doing evil that good may arise out of it, is a fallacy which

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experience detects; for to come to the point, as we are the creatures of habit, we find that composers who have once degraded themselves by such prostitution, only quit it when fashion quits them, and leave public taste not a whit better than they found it. But, Sir, as C. C. T. seems to think this policy admirable, let us refer to his own exemplification of this Mandevillian axiom—though, alas! to do this, we must even produce another "dismal quotation," even from the objector to such illustration, who saith, "It is true that such men as MR. BISHOP generally work like slaves, being completely at the mercy of the manager of the theatre as to the quantity of operas or musical pieces to be produced in a season." Soon after this encouraging piece of information, your Correspondent adds, ironically we should suppose, that "*the author who conforms to the taste of the day does not go unrewarded!*" So it seems; but from such rewards, "good —— cetera desunt." C. C. T. however, to do him justice, qualifies this "dismal" intelligence with a "but" thus. "But in piano forte music, *a popular author* may take his leisure to produce rondos, airs with variations, divertimentos, &c. and receive from ten to thirty guineas a piece for them." Ah C. C. T. a *popular author*, "fine orts," as FLUELLEN says, is a tempting bait to "*low* ambition;" but how to gain popularity? "That's the question!" A conscientious composer has to enquire what gains popularity? What secures it? What good does it do the public or the art? What whispers the small still voice of conscience? Can a popular composer be an honest man, as it was asked of a prime minister? if so, how? These are home questions. Honesty has a hill of scruples to climb, invisible to the generality of subtle politicians, thoroughly conversant in wordly tactics. Prithee C. C. T. are they wise men who, placing peace of mind in one scale, and "from ten to thirty guineas" in another, say, "We'll take the money?" Of teaching you say "there are still many good masters at half-a-guinea (a lesson);" yea, friend, and many an O. P. at 5s. 3d. perhaps at 3s. 6d. yet you add, "all who consider themselves in the first class" (let us hope these will not be "*disappointed* men") require a guinea a lesson. Well, friend, let us hope these "upper sort of people" deserve what they require. "Singers," C. C. T. remarks, "ought to be considered on the same footing as performers." Why certainly a performer may be vocal as well as instrumental—the coachman rides as well as his master—but he allows "that vocalists

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have met with a degree of encouragement far beyond instrumentalists," and he might have added particularly foreign vocalists, to whom only my remarks on this head obviously apply, and therefore his proofs of this notorious fact are mere supererogation. In a word, Sir, C. C. T.'s intended refutation of my arguments having, in point of fact, evinced their truth, to acknowledge the obligation, however unintentional, is I think but an act of civility due from

Sir, your's respectfully,

NOMINIS UMBRA.

TO THE EDITOR.

SIR,

I HAVE heard it so often asserted in conversation, and the assertion has in one shape or other so frequently been repeated in print, that HANDEL had little or no knowledge of instrumental effect, and especially of the powers and capabilities of wind instruments, that it seems as if by being constantly repeated and adopted by one writer after another, it is likely to be taken for an undisputed truth. And indeed I have heard young ladies, whose knowledge of HANDEL's compositions appears to have reached no farther than those convenient arrangements of them, from which the unsightly form of the C clef is discarded, and which are calculated for the especial use and exercise of their pretty fingers, flippantly retailing this assertion. To this class of persons certainly your Correspondent, "A Querist," does not belong. There is too much good sense in his letter (No. 14, p. 138), to warrant such a supposition. But he must excuse my hesitating to subscribe to that part of it which relates to HANDEL, without some further proof of its correctness. "HANDEL," he says, has been prodigiously over-rated, but he is "gratified to think that this feeling is subsiding," and he is "convinced it is to be found in force only in the most superficial amateur and in the antiquated professor, too old to improve in either practice or judgment, and not liberal enough to imagine the possibility in others." Nevertheless he is "*content* to hear him display so well the means then within

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his reach, and satisfied with admitting the merits of the man, who with so little has done so much." That there may have been bigots, who have steeled their ears against the fascinations of those composers who have succeeded HANDEL, I shall not deny. I am not of their number, nor shall I justify the narrowness of their musical creed. It may be called orthodox, but over me that word has neither power nor charm. But I do deny that among those who are the best able to appreciate what has the *real* stamp of genius in music, that HANDEL has been prodigiously over-rated. The words of DR. BURNEY are not more eloquent than true. "All the judicious and unprejudiced musicians of every country, upon hearing or perusing his noble, majestic, and frequently sublime full anthems and oratorio chorusses, must allow, with readiness and rapture, that they are utterly unacquainted with any thing equal to them, among the works of the greatest masters that have existed since the invention of counterpoint." To this opinion HAYDN I know expressed his entire and cordial assent. Perhaps your Correspondent will not think DR. BURNEY has expressed his opinion in too glowing terms? Perhaps he will concur in his estimate of HANDEL's powers? If not, I fear both DR. BURNEY and DR. HAYDN must be ranked among his "antiquated professors:" but among whom is the feeling of admiration, and admiration as warm and as decided as that which I have referred to, subsiding? Limited as is my knowledge of the professional men whose talents now adorn the country, I question if there is one who would not hesitate to adopt the assertion of the Querist. Quacks and music-mongers may turn up their noses at HANDEL, and talk of "his day being gone by," but I think no such language would issue from the lips of WESLEY, CLEMENTI, CRAMER, ATTWOOD, CROTCH, HORSLEY, or NOVELLO, nor would it have been uttered by CALLCOTT, WEBBE, HARRISON, or BARTLEMAN. If ever there existed a musician who, through each alternate style of music, trod with a step of unequalled majesty, whose mighty mind grasped the sublimest thoughts, and subdued the powers of sound to his will, who in his varied and numerous productions left the deep and indelible marks of *real* genius, it was HANDEL. I hear the music of many of his successors with exquisite pleasure, but there is something in HANDEL's which to me imparts a fuller and more intense delight than I ever receive from that of any other composer. This, I am quite aware, is matter of feeling; there is no

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demonstrating the transcendant power of HANDEL's genius as you would a problem in Euclid, or of calculating its dimensions, as compared with those of other musicians, by the rule of three. If his compositions fail to carry the conviction of their superiority along with them, we shall not argue the sceptic into a belief of the fact. It is however no mean evidence of their power over the mind, that when fairly and fully brought before the public, they attract as much as ever. I say *fairly and fully*, for it is utterly impossible for the feelings to be in a state to enjoy a song or chorus from one of his oratorios, after a buffo Italian duet. The vile and detestable medley which is usually served up to the public in Lent, under the appellation of an oratorio, outrages and defies all taste, propriety, and even decency; but I observe you "record the fact (p. 263), that the *Messiah* was found to be *at least as attractive* as the lightest and most novel selections of the season." This certainly is a proof of the superior degree of interest which HANDEL's music excites, and of the high gratification which it imparts; and yet there is no composition of his of which the effect less depends upon a varied accompaniment—nothing can be more thin than the score of the *Messiah*. In this great work its author appears to have relied upon the powers of his vocal band, and scarcely to have called to his aid the varied embellishments of accompaniment with which he sometimes adorned his airs. And what a proof it is of the superiority of this oratorio, that without these embellishments it maintains its hold on the public attention as strongly as ever.

But it is quite time that I should come to a consideration of the point at issue, viz. whether HANDEL's knowledge of instrumental effect, and more especially of the powers and capabilities of wind instruments, was so confined and so contemptible as it is now the fashion to represent.

The specimens of violoncello accompaniment which he has left us may challenge competition with those of any composer, ancient or modern. The author of "*What passion cannot music raise*," "*But Oh! sad virgin*," "*Softly sweet*," and many others, must have possessed no mean knowledge of the instrument for which he wrote. In proof of his knowledge of the oboe, and successful application of its powers, take some of the songs in Acis and Galatea, or "*Arm, arm, ye brave*," "*Tune your harps*," or the overtures to Saul, the occasional oratorio, Esther, or Justin. For his knowledge of the bassoon

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we may appeal to the duet, "*As steals the morn*," or the verses "*When thou tookest upon thee*," and "*Vouchsafe O Lord*," in the Chandos Te Deum, or the song "*Thou didst blow*." The flute does not appear to have been a favourite instrument with HANDEL, but that he knew how to apply it judiciously is sufficiently manifested in the accompaniment to "*Sweet bird*," or "*Hark! 'tis the linnet and the thrush*." That he well understood the character of the horn, the songs of "*Mirth admit me*," "*Bacchus ever fair*," and "*Jehovah crown'd*," will prove, and his trumpet music is confessedly more elegant and more varied, and his use of the instrument more striking than that of any other author. The Dettingen Te Deum is alone sufficient to establish this point. His application of the trombone was very sparing, but whoever has heard the chorus of "*How excellent*," performed with the three trombone parts, will be very soon convinced that HANDEL was not ignorant of the use of this instrument. Why he did not think fit to make a more frequent use of these several instruments we can only conjecture, but that he was able most judiciously to employ them, cannot I think be denied. How far the practice of combining them in every song and chorus throughout an opera or an oratorio is an improvement, may admit of some doubt. Such certainly was not HANDEL's plan. He appears to have preferred introducing them in succession. In *Alexander's Feast*, for instance, the accompaniments of one song are obligati for the oboes and horns, of a second for violins, of a third for the violoncello, of a fourth for the trumpet, which in the minor part of the song is most beautifully changed for the violas and bassoons, and of a fifth for flutes.

That no improvement can be made upon HANDEL's accompaniments I am far from denying, but that the additional accompaniments (even admitting them to be MOZART's) are generally improvements, I think will scarcely be maintained. They have a different stamp upon them, and alter, if they do not destroy, the effect which he intended. If his music does not contain within itself the seeds of immortality, let it sink into obscurity and be forgotten. It will acquire no additional fame by being tricked out in a modern dress; but if any alteration or addition be made, it should be made sparingly, and with a strict attention to the style and intention of the composer. In HANDEL's music the accompaniment is always subordinate; in that of HAYDN the voice part often scarcely divides

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the attention equally with the band. But ought we thence to infer that the former was ignorant of the value or the beauty of judicious accompaniment? This would surely be a hasty conclusion, to say the least of it. There is abundant evidence however to prove that such was not the fact. We may differ in opinion whether he has or has not used his wind instruments too sparingly, but that he was fully acquainted with their powers and capabilities cannot, I think, admit of a doubt. An appeal to his works will easily decide the question.

Your's, respectfully,

A B.

August 5, 1822.

P. S. Will you allow me to ask any of your Correspondents whether the lithographic art has ever been applied to the engraving of music? It strikes me that parts might be multiplied at a small expence and trouble by means of this invention.

TO THE EDITOR.

SIR,

IN closing the article, page 171, in your last Number, wherein I have undertaken to explain the cause from whence harmonic combinations result, and have endeavoured from hence to prove, that except they be of a certain species, it is impossible that more than one at a time can accompany the generator, it was my intention to say no more upon the matter; but certain new ideas having since occurred to me relative to the same subject, I feel desirous of communicating them to the public before I proceed to any other topic.

By the figures in the plates 1, 2, 3, and 4, the subject is illustrated by a method which I believe is quite novel; and by which it can again be proved, *that no two harmonics whatever can be generated simultaneously, except where the nodes of each coincide, so that those of the higher harmonics subdivide those of the lower*, as before observed.

The design of these figures is to give a correct idea of what must be the *actual* path described by every part of a string, except the

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point or points called nodes, the result of whose vibrations is the effect of any particular combination of harmonics simultaneously accompanying the generator. And it will be seen, contrary to what might be expected, that the harmonic vibrations which spontaneously accompany the generator, instead of increasing, detract from the quantity of motion required for the simple vibrations of the generator only.

When the vibrations of the generator, and its harmonics, *both* proceed in the direction A, B, C, D, &c. the *thick* line in every figure points out the path described by the string, which figure 1 represents as producing the generator and its harmonic 2 or octave; figure 2 ditto, the generator and its harmonic 3 or 12th; figure 3 ditto, the generator and its harmonic 5 or 17th; and figure 4 ditto, the generator, together with its harmonic 2 or octave, and its harmonic 4 or double octave. But, if the vibrations of the harmonics move in an opposite direction to those of the generator, the course of the string will then be pointed out, in every figure, by the *dotted* line. In figure 4 however the vibrations of the harmonic 4, or of the double octave, are represented as moving in the same direction as those of the generator.

To prove that the black, or dotted line, in each figure is a true representation, on a large scale, of the path described by every part of a string, except its nodes, whose vibrations produce the harmonics above mentioned, it must be observed, that there are three large circles in each figure, drawn from the centre of the figure. Of these circles, the *outer* one is that round which the string would revolve were it vibrating so as to produce the generator only. We may therefore call it the circle of the generator. And, it has already been observed, that a vibrating string is never thrown beyond the circle formed by the vibrations of the generator. The *middle* circle is that which every where forms the centres for the harmonic vibrations, which are represented by the smaller circles, at equal distances round each figure. If a *straight* line were to pass from one node to another, or, from a node to the point where the string terminates at either end, this line would every where describe the *middle* circle. The third, or *inner* circle, shows the nearest point to the centre of the figures, to which a string in each mode of vibration can approach.

It has already been shown (see No. 14, page 163) that in compound vibrations *the circles described by the harmonics, are smaller than the*

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circle of the generator, by the ratio which expresses the square of the harmonics; hence, in figures 1 and 4 the circles of the harmonic 2 are 4 times less than that of its generator; and in figure 4, the circles of the double octave, or harmonic 4, are 16 times less than that of the generator. Again, in figure 2, the circles of the harmonic 3, are 9 times less, and in figure 3, the circles of the harmonic 5, are 25 times less than the circle of their generators. In every instance, it must, however, be understood, in speaking of these laws, that the comparison is made between the entire scope of the vibrations of the generator, that is, from one end of the string to the other, and the full extent of any one of its harmonic portions; or, at any point, or between any two points, whose relative situation, both with respect to the entire length, and the length of the harmonic portion, is the same. And, it must be evident, by a mere inspection of the figures in No. 14, that these points, can only coincide, at particular places.

In drawing out the figures, the circles of the generator, and of its harmonics, are exhibited in conformity to these laws, as being the average of their relative magnitudes. It may also be observed, that though at different points of the string, the magnitude of the circle of the generator will be greater, while those of the harmonic circles are less, and *vice versa*, yet the peculiar configuration of the path described by the string will not be essentially altered thereby.

In order to trace the course of the string in compound vibrations, let us attend to figure 1. Here the circle of the generator is divided into 8 equal parts marked A, B, C, D, E, F, G, H; now, as the revolutions of the harmonic 2, are twice as frequent as those of the generator, it must be evident, that the harmonic 2 will take the same time to complete a quarter vibration, as its generator will take to complete the eighth of a vibration; consequently if the motion of the string commences at A, by the time the vibration of the generator only would carry the string to B, the vibration of the generator, united with its harmonic 2, would carry it on to the point 2, a little beyond B. For the same reasons, by the time the vibration of the generator only would carry the string from A to C, which is one quarter of the circle of a complete vibration; the effect of the harmonic vibration, will change its place to the point 3, beyond C, where one half the circle of the harmonic vibration (which commences at 1) is completed.

It will be seen, that in all the figures, the harmonic circles, except

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the little circles in figure 4, are divided into four quarters, numbered 1, 2, 3, 4, number 1 being always placed on the left, number 3 on the right, 2 at top, and 4 at the bottom.

All the harmonic circles in the same figure are to be looked upon as but one, which is removed to different situations, in order to ascertain its influence, in changing the place of the string from any given point of the circle of the generator.

In every figure, the string passes in succession from the point of the harmonic circle A 1, to B 2, C 3, D 4, E 1, F 2, G 3, and H 4, &c. hence, in figure 1, the circle of the harmonic revolution is completed at every half, and whole revolution of the generator, as at E 1, and A 1. In figure 2, the harmonic revolution is completed at every third part of the revolution of the generator, as from A 1, to E 1, and I 1, and back again to A 1. In figure 3, the harmonic revolution is completed at every fifth part of the revolution of the generator, as from A 1, to E 1, I 1, N 1, R 1, and back to A 1.

The line which is drawn between the points, where the string must touch in compound vibrations, is evidently the sweep or curve that the string would describe, as may be proved by drawing harmonic circles between the others; and, by using the same means to discover other situations, or points, through which it must pass.

As the motion of the harmonic vibrations is much slower than the motion of the vibrations of the generator, the course of the vibrations of the generator can never become retrograde thereby; although it must at all times be either accelerated, or retarded, in consequence; because, the course of the harmonic vibrations must always lie more or less either in the same, or in an opposite direction to that of its generator.

The course of the dotted line, is traced, by passing in succession through the points 4, 3, 2, 1, 4, 3, 2, 1, &c. of the harmonic circles A, B, C, D, &c. by which, the harmonic vibrations are made to proceed in the opposite direction to those of their generator.

If a string vibrate so as to produce the sound of the generator and a harmonic, instead of moving in a true circular course, it will be changed to that of a circle formed of a waved line; and, provided the motion of the vibrations of the generator and its harmonic be both in the same direction, the number or waves formed in course of the circle, will always be *one* less than the number which expresses the harmonic. But, if the motion of the vibrations of the generator

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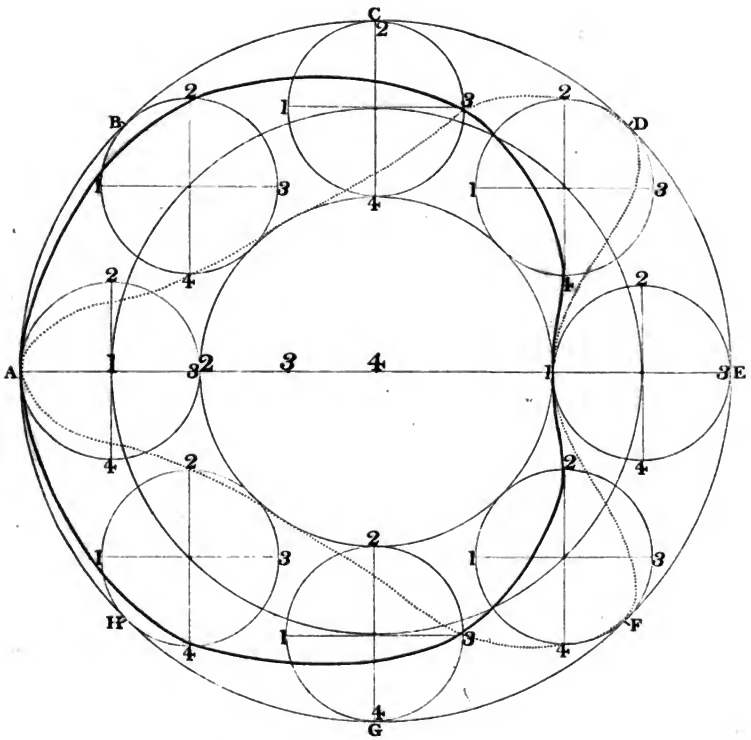
Figure 1.



The thick line, or the dotted line in this figure points out the path described by a string whose vibrations produce the sounds of a generator, and its octave.

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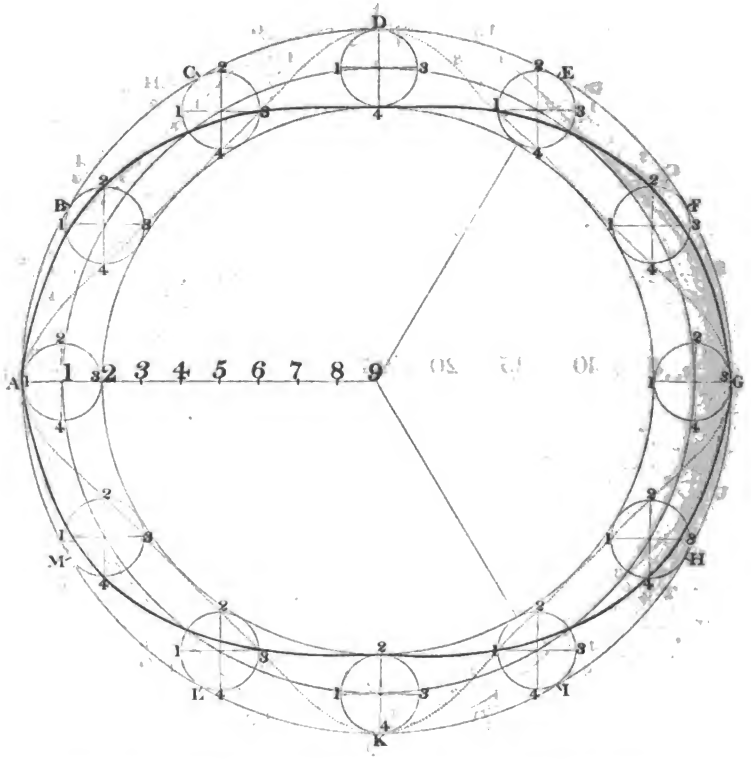
Figure 2.



The thick line, or the dotted line in this figure points out the path described by a string whose vibrations produce the sounds of a generator, and its harmonic 3.

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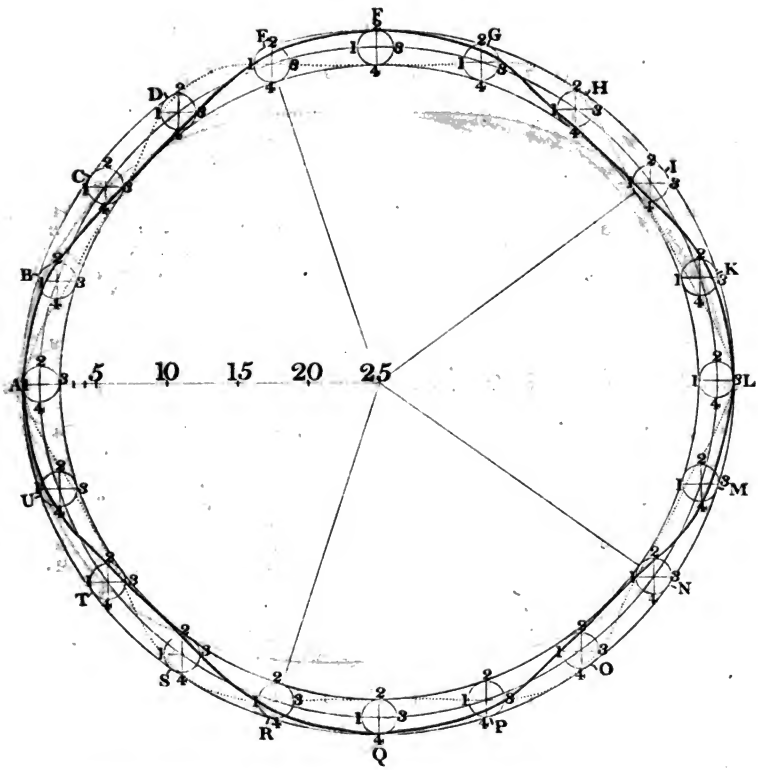
Figure 3.



The thick line, or the dotted line in this figure points out the path described by a string whose vibrations produce the sounds of a generator, and its harmonic *5*.

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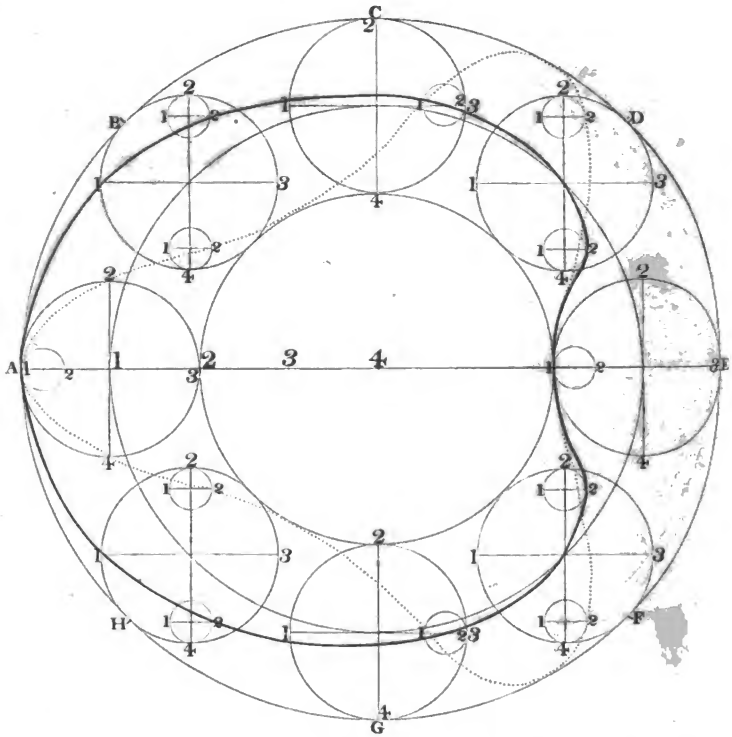
Figure 4.



The thick line, or the dotted line in this figure points out the path described by a string whose vibrations produce the sounds of a generator, its octave, and double octave.

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and its harmonic be in opposite directions, the number of waves formed in the course of the circle, will be *one* more than the number which expresses the harmonic. Thus in figure 1, the generator and its harmonic 2, depress, and elevate the black line *once*, and the dotted line *three* times. In figure 2, the generator and its harmonic 3, depress, and elevate the black line *twice*, and the dotted line *four* times. And again, in figure 3, the generator, and its harmonic 5, depress, and elevate the black line *four* times, and the dotted line *six* times.

It may be observed that the waves of adjacent harmonic portions of a vibrating string, are always opposed to each other; so, that in proportion as one portion is depressed within the *middle* great circle, the portion, either next above, or below, is thrown beyond it, and *vice versa*.

In figure 4, the vibration of the generator from A to B, is changed by the vibration of the octave, to the point 2, above B; and this is again changed by the vibration of the double octave, to the point 4, &c. For, as the vibration of the generator passes from A to B, which is $\frac{1}{8}$ of its circle, the vibration of the harmonic 2, passes over $\frac{1}{4}$ of its circle; and the vibration of the harmonic 4, over $\frac{1}{2}$ of its circle.

From what has been stated, with respect to the number of waves created by any harmonic, whose vibrations are coincident with those of its generator, as well as from a mere inspection of the figures, it must be evident, that *no two primes, harmonics, can vibrate simultaneously*, nor in fact *any two harmonics whatever, except where the nodes of the lower subdivide those of the higher*. For, since each harmonic creates its own particular number of waves, how can a string pass over the paths of a circle of waves of various numbers and magnitudes at the same time? But when the nodes of one harmonic intersect those of another, the higher harmonic only makes a slight alteration in the course of the wave formed by the lower; the greatest alteration that can take place being that which arises from the harmonic which produces the octave to the lower harmonic, as in figure 4, which though it varies in a slight degree the configuration of the wave formed by the lower harmonic, it does not change the number of its waves, or derange the general course marked out by the waves of the lower harmonic. In fact, as the lower harmonic changes the true circle of the generator to a circle formed of a waved line; so, in the

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case where higher harmonics accompany the lower, the larger, or principal waves, will be composed of small waves, and these may be composed of others, which are still smaller, and so on without end.

In this complication of waves, as the magnitude of the inferior or smaller series must always diminish in the ratio of some *square* number with respect to those of the next larger series, as 4 to 1, 9 to 1, 16 to 1, &c. hence, the magnitude of every next smaller series, can never exceed one-fourth the size of the next larger; and consequently, the waves of the inferior harmonics, can never destroy those of the larger.

The principles that have been advanced in the present, and the former articles upon this subject, though not immediately connected with the subject of musical harmony, may notwithstanding, be applied to many useful purposes.

Thus, for instance, having demonstrated, that strings of the same thickness and under the same degree of tension, move at the *same* rate, notwithstanding any variations in their lengths, provided the sounds produced by their vibrations are equally intense, and, either entirely free from harmonic combinations, or combined in all cases with exactly the same combination; consequently, if the centre of the string, belonging to the note C, the highest note on the piano forte, be made to describe a circle, whose diameter is $\frac{1}{32}$ of an inch only, in order to produce a descending series of octaves, by varying the length of the string, whose sounds shall be equally intense, the diameter of the circle of vibrations must be $\frac{1}{16}$, $\frac{1}{8}$, $\frac{2}{8}$, $\frac{4}{8}$, $1\frac{1}{8}$, and lastly, for the sixth octave, below $3\frac{1}{4}$ inches, or 32 tenths of an inch! and hence, the circumference of the circle of the vibrations of this note would be $32\times3=96$ tenths, or 9 inches and 6 tenths! In this case if the length of the string for the highest note be 3 inches, the lowest must be 16 feet. Should the motion of the string be reduced to a circle whose diameter is only $\frac{1}{8}$ of 32 tenths, $=$ to 4 tenths, the tone may be rendered equally intense, by increasing its thickness as $\sqrt{8}$ is to 1, or nearly as 3 to 1; in which case, the weight will be increased in the proportion 8 to 1. In our musical instruments however, the strings for this note are not more than about one-third of 16 feet long; and the consequence is, that even should the thickness be increased nearly in the proportion 3 to 1, with respect to the strings of the highest notes, that the circle of its vibrations may be circumscribed within

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due bounds, which at present is not the case; yet, as the length is reduced to $\frac{1}{7}$, in order to produce the tone required, the tension must be reduced to only $\frac{1}{7}$ of what they might sustain. But as this renders the tone (especially of the generator) feeble, the lower strings have often another string twisted over them, an expedient which adds to their brilliancy, because it renders them less liable to generate harmonic sounds.

As it must be admitted that the bass, especially in grand piano fortes, is fully as loud, and in many cases louder, than the treble, it will be necessary to observe, that this arises in some measure from the want of a larger sounding board under the strings in the treble; for it is certain, that in square piano fortes, where the sounding board is largest, under the treble strings the vibration of the treble strings is freer than those of the bass, while the reverse is generally the case with grand piano fortes. But the chief cause why the power of the bass seems to predominate over the treble in the piano forte is, because in the bass, the tone may be sustained so much longer than in the treble; for, by experiment, I find, that the duration of the vibration of strings, is in the direct ratio of their lengths, all other circumstances being the same.

I am, Sir,

Yours, &c.

D. C. H.

TO THE EDITOR.

Sir,

It is unquestionably true that without a disposition, irresistibly impelled by nature and cultivated by unremitted industry, nothing of striking excellence can be produced in the fine arts; but it is equally true that without the energy which is excited by emulation, some of the finest efforts of human ability would never have been made. It is a sufficient gratification to ambition for the most part to have gained an ascendancy over the obstacles within the immediate sphere of its own action, and when that point is attained, a

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diminution of vigour too often follows, which is barely capable of maintaining an even line of progression. There is some danger too lest the satisfaction arising from imagined strength should lower exertion by imperceptible degrees, until it reach that point where the attraction of indolence becomes too powerful for the spirit ever more to make a successful struggle against it. But, on the other hand, let a man, whilst his faculties are yet strong, be placed in competition with others of equal talent with himself, and he at once feels a stimulus which not only enables him to maintain the eminence he has acquired, but gives a wing to his imagination that produces a bolder flight than his unopposed daring would ever have taken. I have been led into these remarks by observations scattered over the surface of several papers in your Review, and by the exemplification of their truth in the effect produced by the second visit of Mr. Moscheles to this country. His own talent has been manifestly improved from his having come amongst us, and in addition to the delight which the novelty, beauty, and excellence of his performance have produced, I am persuaded that an impetus has been given to the great talent resident amongst us, which has not only already called forth abilities which might otherwise have lain quiescent, but put such powers into activity as promise excellences of still greater importance. You have already noticed this, and I have no doubt you will have the gratifying task of still continuing to do so in the progress of the musical art during succeeding seasons. The pleasure which resulted to the public from the joint performances of Mr. Cramer and Mr. Moscheles cannot easily be forgotten, and the astonishing powers displayed by Mr. Kalkbrenner at the concert of Spagnoletti filled all who had the advantage of hearing him with admiration. This brilliant performance without doubt operated upon the aspiring mind of Mr. Moscheles, and called forth the full display of his talents at his own benefit concert. In the course of the evening he executed four pieces equally admirable, as they were different in character (one of which was universally encored) and all with unabated vigour, vivacity of feeling, and splendour of effect. It is thus that a generous conflict of talent elicits the noblest efforts of art, and I cannot but commiserate the confined views of those who, under a false notion that national genius is injured and depressed by the patronage of foreigners, would deprive their country and their art of the great advantages to

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be derived from the acquisition of continental excellence. It is from comparison alone that a just conception can be formed of whatever is true in taste and sound in judgment, and whoever would deprive himself of the opportunity of obtaining so desirable a means of improvement, shews himself destitute of that feeling and clearness of perception which is capable of rendering him a lasting ornament to his profession. Never let it be believed that national worth will ever want its proper appreciation, for wherever a preponderance of talent exists, public opinion will give it its due influence; and a strong proof that this country contains a fund of good taste and correct judgment for the purpose, is, the confession of the most able foreigners, that there is no city in Europe where an artist is so soon placed in the situation to which his talents entitle him, as in London. False glitter may for a moment confound our opinion, but it is quickly stripped of its deception, and the public infallibly returns to solid ability with renewed and increased homage. Insulated as we are, we need the presence of foreign skill to make us conscious of our national prejudices, and it would be folly to deny the immense profit we have derived from it. The inhabitants of the continent come to us to learn large and comprehensive views of political freedom, to which the mind of the country has been almost exclusively directed; but it must be confessed, that we are indebted to the continent for having disencumbered our faculties of the circumscribed views with which we were long accustomed to contemplate the arts. Whenever men have started up amongst us, capable of honourably contending with our instructors, their progress has been marked with as great fame abroad as in their own country; and at this moment, when there is so great a competition in that department of music to which these remarks more immediately relate, I may point out our countryman Field, who holds a reputation throughout the continent, of such high distinction, as to set national comparisons at defiance. We have others in different branches of the arts as well as in this, who might make the boldest claims on fame were their abilities displayed on a more extensive stage; and it is only by frequent encounters with foreign excellence that we shall ultimately shake off the restraint not unjustly attributed to us, and shew the world that we are capable of as great prowess in all the arts as we have proved ourselves to be in science and in arms. To these observations I shall simply subjoin the pieces which Mr. Moscheles played at

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his concert, for it is impossible for me to convey an adequate idea of the impression made upon my mind and apparently on that of the whole audience, by the wonderful and fanciful execution, exquisite delicacy, taste, boldness, and originality of style with which this inimitable master performed them.

A new Manuscript Concerto.

The Fall of Paris, with Variations.

A new Fantasia, on a favourite Romance of Blangini, for Voice, &c. &c. This Fantasia was encored.

A Fantasia extempore.

Do not imagine, Sir, that I am the partial advocate of individuals—I contend only for principles, and I hold it palpably absurd to maintain that foreigners have risen to the station they enjoy, not by their merits, but by favouritism. I quite agree with your correspondent VETUS,* in the practicability there appears of English professors rising to equal eminence with those of foreign growth, and I admit his instances; but at the same time who does not see the acknowledged excellence of foreign performers in almost every branch of the profession? Take those I have named, and add KEISEWETTER, DRAGONETTI, PUZZI, BOCHSA, and numberless others, whose talents have raised them to the first rank, and why should not they enjoy their deserts? Can we produce four such artists as those I have just named? Is then our general knowledge and estimation of proficiency in art to be stooped to a prejudice?—certainly not. Are our orchestras to be lowered in order to give unqualified natives an unearned precedence? Is the public to shew less deference and respect to such abilities because they happen to belong to a German, an Italian, or a Frenchman? Liberality and good sense forbid! I am for no restrictive duties—but for the fairest competition. Quality and cheapness are what a nation ought alone to regard, and these properties are only to be obtained by the most open competition. All other principles are alike foolish and fallacious. Stimulate our countrymen to try their powers—but, for the sake of all the acquisitions to which perseverance and ability aspire, do not encourage indolence by any exclusive privileges indulged to birth-place. "Genius is of no country."

I am, Sir, your's, &c.

FAIR PLAY.

* Vol. 3, page 275.

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TO THE EDITOR.

SIR,

THE performance of concerted pieces among amateurs having become more general in proportion to the wider diffusion of the practice of music, the following remarks may not be unacceptable to your vocal readers:—

To begin with glees. Even in public concerts (from whence they are now all but banished) I seldom hear a glee perfectly executed, and when the requisites of glee-singing are considered, it will cease to be matter of surprise that they should often fail. First then the voices should be equal in power, and their quality should be as much assimilated as it is possible for treble, alto, tenor, and bass, to resemble each other; for if one of the voices predominate, the effect is instantly destroyed; it ceases to be a glee, and becomes an accompanied solo. Should one of the performers sing in his throat, or have any other striking defect of tone, that smoothness and equality which is the grand requisite of glee-singing, after correct intonation, is lost. This latter quality (correct intonation) is absolutely essential, for a glee may be *endured* if the voices are in tune, however defective they may be in tone, but false intonation is not to be borne. I do not imagine the finish of the separate parts to be as essential as the finish of the whole—as a proof of this, the performance of many excellent glee singers is coarse in a song. This general finish is only to be acquired by the incessant consentaneous practice of the performers. I have observed that voices which originally differed extremely in tone have so assimilated, by practising together, that they became alike in this particular, and blended much better than finer organs not accustomed to singing together. This will occur between voices as dissimilar as soprano and bass, and from this circumstance alone I have heard the performance of amateurs surpass that of professors, and particularly where the former have been of one family. I have known so great a similarity in the voices of sisters, that although they differed in power and pitch, they were so much alike in tone as frequently not to be distinguished from each

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other.* I attribute this fact very much to their practising together, and it corroborates my assertion that consentaneous practice is absolutely necessary to fine glee-singing; as another proof, I need only refer to these performances at the Antient Concert, where the singers have been educated in the same school, and are always in the habit of performing and practising together. It appears then that in the perfect execution of a glee, correct intonation, equality of tone, and a consent between the parties in regard to expression, (the sentiment of each part being the same) are more essential than individual excellence. The words of a glee are mostly the same for each part, and when the parts proceed in equal counterpoint, that is to say, each having notes of equal length, great care should be taken to speak the words exactly together. This again can only be attained by a perfect understanding between the singers.

The expression of a glee frequently arises more from the beauty of the harmony and from the crescendo and diminuendo of the general voicing than from sentiment. In this respect therefore a performer of limited imagination will succeed as well, and perhaps better than one of bolder fancy. A singer who possesses great musical feeling, and who will be content to perform the notes before him without any of the additions a cultivated and fertile imagination might suggest, is best adapted for a glee-singer.

Glees, both in public and private, have greatly given way to Italian concerted pieces, and these chiefly of the comic kind. As they are totally different in style, so do they demand different qualities in their performers.

Correct intonation, although the first desideratum in every branch of the art is not so absolutely indispensible in this species as in glee singing. This indulgence is to be allowed on account of their rapidity of execution and their deficiency in that full flow of harmony to which fine intonation is indispensable; equality of tone and expression, particularly in the buffo style, is by no means essential, for the parts seldom proceed in equal counterpoint, and the sentiment of each is generally quite of a different kind. To give the peculiar expression of these sentiments, a wider acquaintance with different styles is perhaps most required, nor do I think it possible

* The speaking voices of most females are too very much alike, and this may be another reason for the resemblance of their singing voices.

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to convey this peculiar expression without such knowledge. To be an accurate timist is next desirable. Great power of voice is not so necessary as compass and flexibility.

I do not conceive consentaneous practice to be as requisite in this style as in that of glees; that it is necessary, however, will be seen from the performance of the Italian opera singers, who are in the habit of singing together. Of course their being of the same country, and versed in the national expression of passion, also conduce greatly to the effect.

The distinction then between the acquirements necessary to the just execution of English glees, and those requisite in the performance of Italian concerted pieces, seems to be as follows:—The one demands voices finely in tune, having great purity, assimilating in tone, and in the habit of performing *together;* the other compass, flexibility, quick conception, musical reading, and acquaintance with the peculiar style of Italian expression.

When I recommend that those who wish to excel in the performance of concerted pieces should practice together, I do not mean that they should thus commence their musical education. A habit of forming fine tone and of singing in tune can only be acquired by the practice of the art, as pointed out by the author of the Elements of Vocal Science, and this must be done *alone*. If three or more voices when formed upon this principle are brought together, they will at no very distant period assimilate in the finest manner.

I am, Sir,

Your's, &c.

L.

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ON MUSIC FOR THE ORCHESTRA,

(Translated from Lacepede.)

Continued from Page 193, Vol. 4.

PIECES of music, as performed at concerts, may either be selected from works destined for the church or for the theatre, or may be compositions expressly written for concerts. We shall only have occasion to speak of the latter; they consist of airs, duets, trios, chorusses, of scenes for one or more voices, and cantatas, which are but a species of scene. Whom then has the musician the most frequently to amuse and interest? A large number of spectators, having only the performers before their eyes, witnessing no expressive action, present at no touching representation, to whom cannot be related that which would appear on the stage, and who not being withdrawn from themselves and their private affections by scenery and the personal agitations of violent passion, are often tempted to converse with those around them of the sentiments they bring with them to the concert, and from which they are not diverted. The composer should therefore endeavour to throw greater vivacity and force into his imaginings, to add as it were new pictures to those he had already drawn, and thus to make up for the absence of interlocutors and scenery. He must express every thing, and not depend on action which does not exist, nor on decorations which he cannot represent. Besides as the different pieces which he composes for a concert will be executed sometimes in succession and sometimes separately, and as there neither can nor ought to be any relation between them, the composer will therefore so form his productions that they neither require any other piece to be executed before them, nor should any thing be desired or wanting after their performance.

The compositions of which we are now speaking are sometimes performed before a small audience and in very small rooms. Nevertheless as their real destination is to interest a great assembly in large buildings, the composer will give as much grandeur as possible to his work, and neglect nothing that can augment its power.

Those who are present at a concert desire to enjoy, up to a certain point, the pleasure of theatrical representation; they not only expect to witness the effects of passion, but being themselves less interested,

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because their senses are not affected as in a theatre, forgetting neither their situation, their country, nor the age they live in, they are glad to enjoy the perfection to which talent may be carried, to remark its gradations, to distinguish the artist, and as it were to behold more nearly the powers which are hidden from them at the theatre, to discover the connections of those powers, to measure their proportions, and to calculate upon their force. It is at the concert that the composer may employ his works in exhibiting the different voices which concur in the execution of his compositions, in furnishing them with opportunities of displaying their ease and rapidity of execution, their power of accentuation, and of combining their tones, their talent for ornament, their power of prolonging and swelling notes insensibly, of filling an immense space, of softening sounds by degrees, of weakening and reducing them so gently as to be almost imperceptible, and to cause a breathless sort of fear lest the charm should be dissolved—in short, to give with promptness, variety, and facility, the various signs of sentiment.

On Symphonies, Concertos, &c.

The symphony is almost always intended to augment the pomp of public festivals, and to resound in the palaces of Kings or in vast theatres.

The musician being deprived in its composition of the magic of the voice, and being able to imitate only feebly its touching accents, should neglect nothing that may supply the great power which is wanting to him. However vivid may be the ideas presented by a symphony, it is clear that they will always be vague. We may be affected by a representation of passion, but it will be generally impossible to discover the foundations of such emotions, to know to what cause to affix the lively interest excited in us, or wherefore we experience such touching or terrible sensations. The composer is therefore the more called upon to describe with energy, and to seek to compensate, by stronger colouring and more forcible images, for the pleasure given by a determinate representation; if he cannot relate a regular history, he must bestow on isolated objects the strongest and most agreeable expression, and in order to destroy the bad effect of the vague ideas conveyed by a symphony, he must endeavour to make his piece perfect as a whole.

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A symphony generally comprises three movements—the first is noble, majestic, and imposing—the second slow and touching, pathetic or agreeable—and the third more rapid, more tumultuous, more lively, or more gay than the others.

The composer should consider them as three acts of a theatrical piece, and he must imagine himself to be working at a tragedy, a comedy, or a pastoral, according to the particular intention of his symphony, that he may introduce the expression of various sentiments, and form from these affections, a species of drama.

The first movement, or that which is called the *allegro* of the symphony, will as it were represent the overture and the first scenes; in the *andante*, or second movement, the composer will place the picture of the terrible events, of the fearful passions, or the agreeable objects, which are to make the foundation of the piece; and the last movement, which is generally denominated the *presto*, will shew the last efforts of these passions, the denouement will also be given, and, as a conclusion, the grief or consternation inspired by a miserable catastrophe, or the joy and happiness attendant on fortunate events. These three species of acts will be distributed into several scenes, and that increasing warmth which characterises theatrical pieces, will be carefully observed.

In order that the different interlocutors may be in some degree distinguishable, the most prominent instruments of the orchestra will be selected, and such whose nature will best represent the characters they feign; they will be employed in a species of dialogue, accompanied by the rest of the band; sometimes one of the instruments will speak in a solo, or monologue; sometimes, by uniting them, they will form a scene including many persons; and when chorusses are necessary to the story of the drama, the whole orchestra, in a louder and more marked form, will represent a multitude, uniting its clamours to the accents of passion expressed by the more interesting personages of the drama.

If the composer does not perfectly succeed in conveying his intentions, will not he always so express himself as to be heard with more interest—to attract the head and the heart—to excite a desire to discover that which he has not entirely defined—to be informed of the scene of action, the events, the names and characters of the persons represented—in short, all the objects he has endeavoured to paint, and some parts of which are unveiled at every step?

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A symphony is often written to be performed during a tranquil night: the composer intends it to form that species of concert called the *serenade*, either for instruments only, or for the accompaniment of the voice. Let him never forget that love invented the serenade; an unhappy or timid lover desires to borrow the assistance of a magic art, in order to convey his tender accents to the beloved object at whose feet he is prevented laying an ardent and faithful heart. These accents are softened by distance, and are rendered more touching by the calm of night. The composer consecrates to love that which is its own work; he imagines a hymn in honour of this God of youthful hearts; it is tender as love, fresh as the groves, sweet as the perfume of flowers; it resembles the varied song of the nightingale, the first warbler in the concert of nature; it partakes of the sentiments of a soft melancholy, an agreeable reverie, sometimes of lively joy, of contented affection, or of emboldened hope, but it never exhibits the strong touches of the more terrible passions. The composer here selects the sounds of wind instruments, which become more delightful when reflected, and are rendered doubly harmonious by the woods, hills, and waters; at times he employs warlike sounds, but he generally bestows on his work a light resembling that shed by a beautiful moon over a verdant country; and while he paints sentiments inspired by a serene sky beaming with a thousand fires, he forgets not that he describes the voice of an innocent attachment, desirous of touching the heart of a beloved object.

If the composer intends his compositions should resound at the head of armies, he must only employ wind instruments, they being best adapted for military sounds, because they best imitate the clamours of war. The rhythm must be strongly marked, and the melody easy of retention. The composer must occasionally display a species of sudden elevation, descriptive of the accents of those who burn with military ardour; he must image the transports of glory, and the movement either quick and rapid, like the ardent desires of invincible warriors, or cool like the valour which prudence moderates, must be regulated according to the rapidity of military evolutions.

The symphony is sometimes destined to display the execution of peculiar instrumentalists. It then assumes the title of concerto, or symphony concertante, according as it is intended for the exhibition of one or more instruments. The three movements which generally constitute the symphony have each a different character. The com-

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poser has the power to display in different styles the various powers of the instruments, but he will always invent agreeable and expressive pieces, and in order fully to execute his principal intentions, will not only consult the nature of the concertant instruments, but also the genius and acquirements of those for whom he composes.

Duets, trios, quartetts, every species of instrumental music, should resemble the conversation of friends or of happy lovers. These compositions should in their foundation resemble the symphonies of which we have just spoken; divided like them into three movements, they present dramatic forms in all their charms; they describe the progression of passion, and in some degree that of an interesting action; they present a beginning, middle, and end—a developement, a species of intrigue, a denouement—or rather the performers may follow in them the parts of a drama, of which they themselves are the actors.

As they are intended for the chamber, they must consequently be more carefully shaded, softer and more delicate. The images they contain must be great only by comparison, faithfully representing the grandest objects; they must nevertheless be themselves but little extended. A frightful tempest may if desired be described, but it must be painted in miniature; it must occupy but a small space; the different instruments should generally imitate the human voice. The whole work should appear animated by a gentle warmth; it may occasionally admit passages of rapidity, but this agitation should be succeeded by agreeable repose, enchanting calm, touching languor and pure voluptuousness; the hearer should imperceptibly taste in the midst of these sentiments, the pleasures of an inactive existence and of a gentle slumber.

Compositions are also written for a single instrument. If the composer intends it to exhibit the powers of an artist—if he desires to combine touching expression with passages of difficult execution; if in short he seeks to compose a *sonata*, he may gather its principal features from the observations we have already made. If he simply desires to paint sentiment, he must have recourse as much as possible to the dramatic form we have so strongly recommended. We have already said enough to him, if he will also remember, that the intention of such pieces is to dissipate the ennui of solitude, to alleviate the weight of affliction, to refresh the mind after useful employment, to appease the fire of passion. He must express with warmth every

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description of sentiment. An isolated being will in every condition of his mind, here find a string responding to his affections; in executing such pieces, he will imagine he hears a friend who partakes his pains or his pleasures, and who leads him by a sweet and gentle declination, to ease of mind and repose of heart. The sensitive and unhappy beauty who mourns the infidelity of her lover, will believe she has found a compassionate friend; she will weep more abundantly on first having recourse to the consolations of the enchanting art; but her tears will be less bitter, the agitations of her breast more calm, and hope will not entirely fly from her, when she shall have tasted the charms of music.

Artists! ye who consecrate yourselves to the enchanting science of music, restore to her all her dignity, all her lustre; conduct her to her true destination, that of alleviating human misery, of scattering a thousand charms around us, of drowning private misfortune and public calamity in those pure delights which are rendered more vivid by participation, or which are felt more profoundly in the calm of solitude; and whether ye toil for our theatres or our habitations, or whether ye reserve your labours for our sacred temples, seek to merit new homage by raising in our souls only the useful affections—generous courage, heroic devotion, quick sensibility, constant friendship, pure and faithful tenderness, consoling pity, and benevolent humanity!

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SIGNOR DE BEGNIS & MADAME RONZI DE BEGNIS.

One of the circumstances in which the superiority of Italian taste is most conspicuous, will be found in the construction and the execution of the comic opera. The characters, the situations, the incidents, and the verbiage, are not only far better chosen than those which the English select as the subjects for ludicrous imitation and their display, but all these are brought to assist the lively captivation of the music, which is the most essential vehicle of their general effects. The attributes of this music are, first, very animated and very pleasing melody—secondly, excessively rapid movement, demanding much perfection in the articulation both of notes and words—thirdly, in airs, especially for base voices, to which this species of writing most particularly belongs and which forms one of the main objects of our present speculation—one of the most common expedients is the frequent repetition of the same note, or the introduction of wide intervals, which stamp a grotesque, but at the same time a very decided character upon the passages thus constructed—fourthly, in concerted pieces, especially in duets, the dialogue is kept up in the sprightliest manner—the contrast between the properties of the voices is very distinctly marked by the one taking exactly the same passage after the other, by points studiously balanced or strengthened—and finally, by each maintaining as it were with great spirit a separate melody, going on at the same time in such a way as to excite the liveliest emotions and a perpetual interest, fluctuating from one to the other. This art was not unknown to the authors of that period, which perhaps may now be esteemed the middle and the best age of Italian dramatic composition in this species—the age of Cimarosa, Guglielmi, and Mozart. But the excursive fancy of Rossini, if it may not be said absolutely to have enlarged the domains occupied by his predecessors, has certainly enriched them by new combinations, principally indeed of more speaking melodies, and the unconfined application of the utmost possibilities of multiplied notes and rapid articulation. Such being the elements of Italian comic compositions, the Italian Buffo must of necessity be a tolerably good musician, not to take into the account the general taste of that coun-

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try, which absolutely requires at least a well-conducted vocal education in the singers admitted into its theatres. Hence also it happens that an Italian comic singer is a totally different creature to him to whom the English public allows the appellation; for the latter generally founds his pretensions upon the absence of musical qualifications—upon not being able to sing at all, and upon the substitution of various noises, which in his quaint mimicry of coarse objects, are employed to excite the laughter of the vulgar, in the place of the more refined expedients of Italian invention. Of late nothing has been more fashionable than these pieces, which are introduced into the best orchestras and even into the Lent Oratorios, with a success which has astounded the English professors. But notwithstanding the acquaintance which the audiences of the metropolis have thus cultivated with these very captivating productions, this short disquisition has been thought necessary, in order to convey to those of our readers, who may not yet have become familiar with their peculiarities, a more precise notion of the attainments requisite to buffo singers of the first class, with whom the objects of our present notice are unquestionably entitled to take rank. If a further and a practical illustration of these principles should be desired, they will be found in such songs as CIMAROSA's "*Udite, tutt' udite,*" MOZART's "*Non piu andrai,*" ROSSINI's "*Amor perche mi pizzichi,*" in GUGLIELMI's duet, "*Vedete la vedete,*" ROSSINI's "*All' idea di quel metallo,*" "*S' inclinasse a prender moglie,*" and MOSCA's "*Io di tutto mi contento,*" wherein the several properties above enumerated are very effectively employed, and which convey the peculiarities combined with a musical splendour that is at once dazzling and delightful.

The character most commonly selected by the Italian dramatists for the display of their humour, is some elderly personage, who by some ridiculous passion, is involved in ludicrous situations, and consequently in the expression of quaint, absurd, or laughable opinions, sentiments, or explanations.—It may seem strange therefore that we should begin our memoir of SIGNOR DE BEGNIS by relating that he is a young man, tall in stature, with strong but quick and intelligent features, a piercing eye, and, upon the whole, often reminding us of the high and animated look of one of our departed statesmen, the late RIGHT HONORABLE WILLIAM WINDHAM. In the particular of his youth, he resembles the admirable English comic actor of the day, MR. WILLIAM FARREN. His voice is a bass, and with his musical

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qualifications it is that we are principally concerned. SIGNOR DE BEGNIS, if we may judge by the finished results, appears to have been trained in a good school. His tone is legitimate and pure, and these we esteem to be its capital distinctions, for his voice is not like those of ANGRISANI or ZUCHELLI, remarkable for the roundness, gravity, and volume of its tones, nor are they the more light, brilliant, and expressive, as in the barytone; there is however a distinctness which is peculiar, though in the tone itself there can be said to be nothing to place it in any other respect above the ordinary powers of a moderately-gifted base voice.

His intonation is more correct than the generality of Italian stage singers, for it is very remarkable that they appear to be far less accurate in this particular, than could be expected in persons who are certainly (to speak in the general) educated musicians. Whether this neglect of nice finish proceeds from the amplitude of the space the voice is required to fill, and consequently by exertions which task the powers to the utmost—whether it be from the motion necessary to those who act as well as sing—whether from a general feeling that slight defects are covered by the band or overlooked by the audience—whether it be from indifference or from all these causes conjointly we know not, but it is certain that the base singers of the opera are generally more deficient in intonation than any others of the same class. The object of our present memoir is however more perfect in this respect than most of those who have lately occupied the same situation.

For the reasons we have assigned in our preliminary remarks, the ELOCUTION, it should seem, is amongst the most important if it be not absolutely the most important of the requisites of a comic Italian base singer. Few persons who have not made the attempt can judge of the delicate formation of the organs of speech indispensable to the rapid articulation which a singer in this style must possess, and even with organs well adapted to the purpose, the difficulty is overcome only by continual and laborious practice. The Italian tongue in the frequency of its vowels and the favorable disposition of its soft syllables, presents indeed a facility which no other language affords, and it is very doubtful whether without such a selection and arrangement of words as imply more study than the Lyric Poets of our own country are disposed to bestow upon their diction—it is very doubtful, we say, whether the same expedient could be employed in Eng-

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lish with any approach to success.* In this accomplishment, however Signor De Begnis is supreme. His power of rapid pronunciation is so complete that it is very seldom the orchestra is able to keep pace with his desires in this respect. He fairly outstrips the instrumentalist and the conductor, who can rarely stretch their imagination to the belief that the human voice and tongue are capable of such velocity. He is nevertheless as distinct as he is rapid, and he cuts his syllables so finely, that the hearer scarcely ever loses any of the distinctions of the character or of the language. In these particulars, as we have before said, Signor De Begnis is supreme.

There is nothing more difficult to ascertain than the quantity of the higher branches of scientific knowlege a stage singer possesses, because all that he does is got by rote and performed by memory—two circumstances, which also imply sufficient study and time for the introduction of all the additional parts that demonstrate what is commonly understood by the word "science" in a singer. For the refined embellishments comic base singing allows no room, and such an air as will permit the addition of polished rifioramenti very rarely indeed falls to the lot of the legitimate Buffo Caricato, which we esteem Signor De Begnis exactly to be. In the very few attempts at serious music in which we have heard this performer, he might fairly have pleaded with *Signor Arionelli* in "*The Son in Law*," when pressed to marriage, "that it is entirely out of his way," but in all that respects the mere mechanical branches, such as certainty in his distances, time, &c. Signor De Begnis appears to be generally accurate and informed.

Upon the execution of a base singer Rossini certainly makes far larger demands than any preceding composer; and notwithstanding the ascent has been very much sloped and smoothed by the graceful passages with which the writers of the last fifty or sixty years have invested this part, both in the church, the orchestra, and on the stage, a singer of this description might well be pardoned for throwing aside much of what Rossini has allotted to him, in absolute despair of executing it with effect, or indeed at all. If this assertion should seem unwarranted, we refer the disputant to *La Gazza Ladra* and

* Judging from the specimen exhibited in Rossini's *Il Barbiere di Siviglia*, as translated for the English stage, we should say—certainly not.

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Il Barbiere di Siviglia, where he will find divisions which from their compass, rapidity, and construction conjoined, should appear to be absolutely unattainable to a legitimate base voice. Difficulties of this nature however do not dismay the subject of our memoir; and though the articulation of words combined with notes—the syllabic rather than the melismatic construction of passages—displays him to the greatest advantage, he has yet a great facility in the execution of divisions, considering the weight of his voice, which though not of the fullest description, cannot be considered as light-toned.

Of the mind as developed in performance and in the apprehension of character, (for in this branch of the art both are so intimately connected that it is next to impossible to separate the one from the other) we shall now speak, and here we think we observe a very close and complete relation between this, the directing power, and the voice, which is its instrument. There is the same purity and precision, and if we may so speak, delicacy both in the intellect and in the organ. SIGNOR DE BEGNIS's humour is piquant and poignant, but it is never broad or coarse; and thus if he sometimes falls short of the exuberantly rich fancy, the unceasing bustle which made AMBROGETTI occasionally so irresistibly comic, he avoids the extravagance which sometimes rendered that admirable performer offensively absurd, at the same time that as a singer he is in every respect infinitely superior. We are perhaps to presume that SIGNOR DE BEGNIS would select for his first appearance the part in which he principally excels, and therefore the character he so admirably sustains in *Il Turco in Italia*, can scarcely be taken as a general specimen of his merits. But while the introduction of the two operas, *Pietro L'Eremita* and *Otello*, has nearly excluded him this season from every other exhibition of his talents, enough has been seen in this part, and in *I due pretendenti*, to prove that he possesses a fine imagination, and a chastity of demeanour which is the best companion that can attend an actor of this class. It is also to be remarked, that SIGNOR DE BEGNIS is a young man, and we believed that although the imagination is most active and glowing in the middle years of life, yet the early warmth is more than compensated by that indulgence and that easy boldness of picturing to which experience trains the mind, and his riper age delights to luxuriate. At present SIGNOR DE BEGNIS has more of the refinement than of the revelry of his caste; he is rather a fit representative of the Lord Oglebys and Sir Peter

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Teazles, than of the Falstaffs of the Italian drama, if indeed the Italian stage possessed characters of such exquisite delineation. We use them, notwithanding this manifest objection, as more familiar to our readers, generally, than the dramatis personæ of the Italian comedy.

Upon the whole then SIGNOR DE BEGNIS is, both as an actor and as a singer, unquestionably of the first class; and if he has not yet risen to the excellence in the one department to which poor NALDI or AMBROGETTI attained, he exceeds them both infinitely in the other, while he must be admitted to be at present a chaste and a good actor, and probably to be yet far from the mellowness which time will add and practice confirm.

MADAME RONZI DE BEGNIS

Is the wife of the singer whose merits we have just described, and as is frequently customary with performers of the first class, she retains in addition to her matrimonial appellation her maiden name, under which she gained her first reputation in the musical world. In person MADAME DE BEGNIS is about the middle size, with pretty and interesting features, and as an actress she is very engaging, from the delicacy, the vivacity and archness of her manner in the opera buffa, where she principally excels.

There has been a time probably, when the distinctions between the serious and the comic styles were so marked, that there could be no question as to the elements and attributes of each. The rise, the progress, and the decline of the musical drama has been very philosophically treated by ARTEAGA in his work "*Le rivoluzioni del Teatro musicale Italiano*," but it was published about the time when the mixture of styles we observe at present, was scarcely more than in its comencement. To trace the gradations by which the present combination has been effected, and the passions peculiar to each have been so commingled, may afford us no unpleasing task at some future period; for our present purpose of illustration, it is sufficient to point out that the revolution has been both characteristic and musical. The adoption of subjects and scenes from domestic life rather than from actions legitimately epic or heroic, while it has produced an interest arising out of incidents of natural occurrence more intense if not so lofty, has introduced the *mezzo carattere* and a species of musical expression which necessarily employs a means of interpretation

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common both to the really grand serious style and to the more familiar manner of the comic drama. Mozart, in "*Le Nozze de Figaro*," exemplifies in the most beautiful manner this commixture and interchange of passages and of style. The further the addition of embellishments has been carried, the more complete the tendency to this corruption, as we are assured it must be deemed, and Rossini in his endeavour to convert passages of ornament to the purposes and into the language of expression, although it must be confessed that he has in a measure enlarged the boundaries of art, has done more to confound the great and the ornamental styles than all who have gone before him. From this circumstance however it happens, that singers of the first class, and particularly females, are driven to the necessity of cultivating facility of execution, to the manifest injury, if not altogether to the suppression of those powers that are employed to engage the loftier affections. Hence arises that captivating but impure manner which perhaps it may not be too harsh to term meretricious, and which is but too commonly adopted *par force* by the singers of the day.

To avoid being classed with this description of performers, where indeed it might seem invidious to place her, Madame Ronzi De Begnis must be ranked amongst those of the opera buffa, and whenever she undertakes a serious character or executes serious music, it must be considered as a good humoured concession to circumstances and situations. Her voice is not remarkable either for sweetness or volume, and the formation of her tone does not appear to have been conducted in the most judicious way. There is a quality, in the upper parts most especially, which we can only characterize by the word *infantine*, for it partakes of the querulous plaintiveness of our tenderest age, and indeed would scarcely be thought to proceed from an adult, or even from the same person as the lower notes, by any one who should hear and not see the singer. This, though generally a great drawback upon the unity and sweetness of Madame De Begnis' performance, in some parts of the comic drama, and in peculiar passions and situations, is advantageous. We may instance the duet which she sings with Signor De Begnis, in "*Il Turco in Italia*," with such admirable effect, beginning "*Per piacer alla Signora*," one of the most piquant of the modern school. At the same time it will readily be seen that this single defect, were there no others, would go far to disqualify the lady for the ex-

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pression of real grandeur and of deep pathos; and therefore we take the friendly as well as the judicious part in classing her distinctly where her merits really place her, among the most excellent singers of the opera buffa.

In point of intonation MADAME DE BEGNIS is respectably correct, but the sharpness or rather the shrilliness in the tone we have described inclines the ear to distrust its own accuracy as to pitch. The quality of the voice is very much concerned in the judgment the ear forms with regard to intonation. There appears to be a point both in respect to richness, brilliancy, and volume, which cannot be overpassed without bringing the pitch into something like doubt, although perhaps upon the most attentive consideration no actual deviation can be discovered. MADAME DE BEGNIS is unfortunate in this particular, and the natural deficiency in sweetness has been little ameliorated by art.

In point of execution, taken in the sense of a rapid articulation of notes, MADAME DE BEGNIS exceeds perhaps the great proportion of her competitors. The compositions of the present day are superabundantly luxuriant in this respect, and this lady will not unfrequently make additions even to the thickly-noted melodies of ROSSINI himself, but either from injudicious instruction or from habits connected with the peculiarities of comic expression, from one or both of these causes, MADAME DE B. has contracted the custom of so suddenly forcing her voice upon *volate*, particularly in ascending, that it has at once an unscientific and a disagreeable effect. "Ha! off goes a rocket," said a lady to us in illustration of this peculiarity, and the image is sufficiently descriptive. These defects of nature and of instruction, by destroying the smoothness and sweetness, reduce in a very great degree the effects of MADAME DE BEGNIS' singing, and are indeed the principal impediments which forbid her aspiring to the execution of grand or serious compositions, while the fertility of her fancy, her general facility, and her neat application of ornamental passages, as clearly point out the course she is to follow in her pursuit of fame. In such a case the faculties of the mind employed, reside in a lively fancy, and that apparent disposition to a little innocent mischief in which those of the sex who cultivate the art of ingeniously tormenting, are prone to revel and delight. Few actresses know how to exhibit the traits of such a temper more agreeably than MADAME DE BEGNIS—what she is by natural tempera-

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ment it is not our function to enquire, but upon the stage she is certainly one of the most demure, sly, lively, and arch little coquettes that we have ever learned to admire. In the elocution of her singing she is a shade, and scarcely a shade, below SIGNOR DE BEGNIS himself, and hence the vivacity, precision, and general superiority of their duets. We do not say it is impossible, but it is highly improbable that two singers, not connected by some tie of relationship, should reach such a degree of finished attainment as SIGNOR and MADAME DE BEGNIS, for the perfect consent which they have attained is only to be gained by an immense quantity of practice together. To the various circumstances of agreement which singing in parts commonly requires, there is superadded, in the quick Italian duets, a necessity for the most rapid apprehension, articulation, and combination of words and notes, to seize and convey the author's intentions, and a characteristic imitation, that can only be completely caught where the understanding and the confidence between the parties are most complete. Father and daughter, as in the case of poor NALDI, or husband and wife, as in the instance before us, are the persons most likely to enjoy the power to cultivate the necessary requisites, and for this reason excellence in this department is likely to be less frequent than in other vocal combinations, where the object may be attained under the ordinary circumstances, which bring great artists together. This title SIGNOR and MADAME DE BEGNIS may undoubtedly claim. They are in every sense very eminent, and we question whether at this moment there exist in Europe two superior singers in their peculiar style.

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The Grace Book, or Guide to the Science and Practice of Vocal Ornament; being a Treatise on the Art and its Elements, illustrated by a Selection of upwards of Six Hundred Examples from the finest Antient and Modern Composers, and from the Ornaments in Use amongst the most esteemed Singers of the Age. London. For the Author, by Chappell and Co.

We may boast of possessing the two best and most copious histories of music which have been written; but if those works were substracted from our musical literature, we are afraid that it would make rather a poor appearance, in comparison with the musical literature of our neighbours. The truth is, that with the exception of a few singers, professors of music in this country can only support themselves by teaching their art to others; and if a man resolves to distinguish himself as a writer, or as a performer merely, he must make up his mind to live poor, scarcely to hold any place in polished society, and to encounter the world's negligence, if not its scorn. We mean of course to speak with some limitations. The general fact, however, is certain, and if we enjoy little estimation in the eyes of Europe as composers or didactic writers, it is because the great majority of British professors are content to glide through life in the humble capacity of teachers, rather than encounter hardships and mortifications, to which a more aspiring disposition might expose them. We should, therefore, wonder at the number of our musical publications, rather than be astonished at their paucity; and if the greater part of them deserve little or no notice, it is more to be attributed to a want of leisure for cultivation on the part of their authors, than to any inherent deficiency in talent or genius.

Among the didactic musical works which have appeared in England during the last five and twenty years, three only seem to have acquired any particular notice—namely, KOLLMAN's Essays, SHIELD's Introduction, and CALLCOTT's Grammar. KOLLMAN is the most laborious and diffuse of writers. His own patience seems inexhaustible, and he appears to imagine the patience of his readers to be in the same predicament.

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It is on this account, and from the obscurity of his Anglo-German style, that his writings are but little studied. They resemble certain mines, which are known to contain *some* ore, but which are never explored, in consequence of the great labour and toil which would attend the operation.* SHIELD'S book is exceedingly original and amusing, but it is too rambling and desultory to be of much use to the serious student. The amiable author, if we remember rightly, devotes his work to the ladies especially, and we consider it to be admirably adapted for those among that interesting portion of our species, who will be content with slight instruction, combined with considerable entertainment.

DR. CALLCOTT'S Grammar seems to be the most useful publication which has yet appeared. His arrangement, in some instances, is not satisfactory to our minds, and (what we believe is a most uncommon occurrence) this book is crammed too full of matter. Notwithstanding this, we are acquainted with no work which, for its size, contains so much solid information, nor could we name another which might be consulted with equal advantage by students of at capacities and degrees.

Having thus noticed, in a cursory way, the chief of our modern didactic works, it is with much pleasure we turn to that before us. It is intended to elucidate only one branch of vocal art, but the novelty of the design, and the comprehensive powers which it displays, entitle it to particular attention.

If in the writings of our countrymen who have treated of this art, we find little which deserves the name of philosophical analysis, we shall not be disposed to complain, for the reasons already given. But we hail, with the most lively satisfaction, an essay in which the author does not content himself with the repetition of a few dry technical rules, but in which he mounts up to the springs of our affections, and shows, with the power of a deeply-reflecting mind, in what manner the graces and ornaments of art are to be made subservient to the expression of our sentiments and passions.

We cannot introduce the author more favourably to our readers, than by presenting them with some of his remarks on "the use of ornament."

* ZARLINO, at the end of his elaborate work, very appropriately adds an essay on *patience*. MR. K. in this particular, should not have forgotten to follow the example of the great Italian theorist.

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"It now begins to be universally felt that singing has hitherto been treated too much as an art and too little as a science; and it is perhaps for this reason, amongst others, that the simplicity of expression has decayed, while the power of ornament has increased. But whether the change, which has been gradually accomplishing, and which has so rapidly approached its climax of late years, be or be not the effect of a single or of many causes—whether it be the consequence of the unphilosophical way in which vocal art has been taught—whether technical facility has been the necessary result of confining the system of instruction to mere rules for the formation of the voice—whether simplicity has had its reign—whether a new modification of expression be the offspring of the revolution in sentiment which excessive civilization has introduced, converting high affections into intense voluptuous sensations—whether the genius of a Billington, a Braham, a Catalani, and a Rossini, has originated, and in some sort perpetuated florid execution—it matters little, we say, whether any or all of these facts be the efficient causes of the decline or of the diversity of public taste, the hour is now clearly arrived, when an attempt to distinguish and classify the elements which contribute to excellence, may probably be usefully made."

"Ornament is the combined production of invention, science, execution, and taste. There are in art, says Sir Joshua Reynolds, 'fluctuating as well as fixed principles.' We are disposed to consider the fluctuating principles of art in the light of additions and improvements made in the progression of intellect, manners, and sentiments; for as it is obvious that art addresses itself to and depends upon the state of man's affections, so it is clear, that according to the alterations these affections undergo, art must adapt its instruments and its agency by corresponding modifications. Habit and novelty are coinciding yet contending circumstances that fashion our inclinations. Mr. Dugald Stewart, in his Philosophy of the Mind, has well described the intellectual transition from simplicity to complication. He says, 'from the account which has been given of the natural progress of taste, in separating the genuine principles of beauty from superflous and from offensive concomitants, it is evident that there is a limit, beyond which the love of simplicity cannot be carried. No bounds, indeed, can be set to the creation of genius; but as this quality occurs seldom in an eminent degree, it commonly happens, that *after a period of great refinement of taste, men begin to gratify their love of variety by adding superfluous circumstances to the finished models exhibited by their predecessors, or by making other trifling alterations in them, with a view of merely diversifying the effect.* These additions and alterations, indifferent perhaps, or even in some degree offensive in themselves, soon acquire a borrowed beauty, from the connexion in which we see them, or from the influence of fashion: the same cause which at first produced them continues perpetually to increase their number, and taste returns to barbarism by almost the same steps which conducted it to perfection.' Hence it is that we commonly see new combinations grafted upon, rather than superseding old forms, because the mind is rarely prepared to

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receive or to endure at once more than a certain quantity of what is absolutely new, and would revolt against an entire subversion of its predilections, even were those predilections not founded (as they must be) upon an accordance with nature. By this law then invention is limited. This it is that modifies the taste (which is regulated conception) employed in the addition of new parts, no less than science is itself advanced by the progress of knowledge, and execution by the endowments and the acquisitions of practice."

Speaking of execution, he says, it "is expected to vary with the nature of the emotion or passion the ornaments are designed to express, and this will modify the degree of energy, tenderness, and rapidity, of smoothness or emphatic articulation to be employed. *In general, however, ornaments are executed with less force, more sotto voce, than the other parts of a composition.* It is particularly to be noticed that in all cases every note should be distinctly given, that fine tune should be sedulously cultivated, and that the vowel or syllable upon which a passage begins should never be changed during its continuance by any alteration in the form of the mouth, or any mutation of the position of the organs employed, in order to obtain greater facility of executing the passage. The latter circumstance is far less attended to even by singers of the greatest repute than it ought to be, for it is a disgusting fault to polished hearers. In order to attain perfection in these three particulars, it is necessary that the student practice ornaments very slowly at first, ascertaining accuracy of intonation, gradually accelerating the time and fixing the precise intervals by habit as well as by ear, for otherwise the organs will often disobey the judgment. In vocalizing, passages should be sung first upon the syllable *ah*, pronounced rather narrow or thin than full, as the *a* in the word *father*, which gives the best formation of the mouth; the singer should afterwards be accustomed to the other vowels, which will render any connected sound, if not equally easy, yet always certain in its continuance during the entire passage. Thus may these, the primary objects objects, be accomplished. It may also be necessary to caution the student against any change in the countenance during the acquisition of difficulties. *Oppose yourself*, we say, *to beginnings*, and guard with the severest attention the first appearance of any mal-formation of the mouth, or distortion of any kind; for although Billington elevated one side of her mouth on high notes, and Catalani had a constant quivering of the under jaw during her execution of rapid divisions, these were deformities which might have been avoided if corrected *at first*."

We are inclined to dissent from our author's opinion in that passage which we have printed in italics. Certainly our observation does not lead us to think that, "in general, ornaments are executed with less force, more *sotto voce*, than the other parts of the composition." On the contrary, we have always imagined, that the execution of ornaments should accord with the general tone of the composition to which they are added. And are we not borne out in this opinion by

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the author himself, who, in the paragraph succeeding that which we have just quoted, says—

"In the invention and execution of ornament, it is chiefly necessary to a philosophical view of the subject, to consider the analogy between the passion to be expressed and the means of expression. Thus slow and soft sounds bear analogy to the pensiveness with which the mind loves to *dwell* on images of sorrow. As these sensations become more intense, *their expression becomes louder and more piercing and rapid.* It will be felt that majesty of expression requires firm full tone and marked accentuation, and that amatory tenderness must be told by sweet, gliding, melting, voluptuous notes. *In a word, the artificial must conform to the natural language of passion in the greater features.*"

The following observations are so excellent that we cannot omit them:

"A very plain rule has hitherto been laid down for the application of ornaments, so far at least as relates to the genus. This rule is, that they be of a cast resembling the air upon which they are engrafted, and it proceeds justly upon the conservation of that unity of design which is considered so essential to the effect of the fine arts. Much however is to be learned, not from the character of the one air alone, but from the general manner of the composer. Thus whoever has studied Handel will perceive that there is an universal grandeur and simplicity pervading his entire compositions, (for the church especially) which admit of very few additional notes. He depends on purity and volume of tone, sustentation and declamatory power, and the attributes and exemplification of majesty and feeling. What is called good taste in executing his works, consists in perceiving how little can be appended, and in substituting the means we have spoken of. Here elevation and dignity of mind must be studied, and the whole deportment of the voice and elocution must be of the loftiest and most legitimate kind. Haydn and Mozart addressing themselves to qualities and affections less severe, less awful, we may say, admit of more of the arts of elegance. And although their designs are scarcely less full and complete than those of Handel, yet in consequence of their excursive and decorative manner, a greater share of ornament can be permitted, because their own passages afford a precedent which shews they were not averse to such license. Paer, Rossini, and other composers of our day, have carried the principle still further, and have converted those passages which but a few years ago were esteemed the property of the singer and to be applied at his pleasure, into the vehicle of a new species of expression—thus removing and extending the limits of the composer, so far as imagination is concerned, without narrowing the province of the singer, but taxing his powers generally perhaps for somewhat more of execution.

"The grand question for the student to consider then is, whether any musical idea be so expressed that it is preferable rather to endeavour to convey the phrase with a noble simplicity than to enrich it by any additions. And to this end, as we have before urged him to consider the relation of an air to the entire body of a composer's works, so in

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this case it seems necessary to examine not the passage itself alone, but its relation to the other parts of the song; for it not unfrequently happens that a composer leaves one part (as it seems to the negligent observer) incomplete and unfinished, when in point of fact he purposely keeps down the polish, in order to contrast its seeming roughness with other portions of his work. We would teach the student to suspect such an intention whenever the change of a phrase is very obvious; for although it may sometimes appear that a composer trusts to the conventual execution of particular manner, yet it rarely happens that an author of reputation leaves much, indeed any thing that is important, to chance; and we ought always to suppose that the person who has dwelt upon a composition long enough to invent and arrange and publish it, has weighed the effects and allotted the proportions far more judiciously than our own casual acquaintance enables us to do. So much for the delicacy it is incumbent on the student to use, in previously satisfying himself concerning the legitimate application of any alteration that may strike his fancy. There is one other momentous recollection for him. Never let a singer be anxious to display himself too suddenly. Reputation is never gained but by repeated efforts. The most common fault that brings the judgment into disrepute, is an over-weening solicitude to concentrate all the graces of art and expression into too narrow a compass. It is this desire to manifest every sort of power, as it were at once, that entails upon a singer the charge of ignorance, vanity, bad taste, and all the censures that attend an exuberantly florid manner. Every species of ornament as well as of power has its place; never let the student forget that it is impossible to reconcile opposites."

After more prefatory matter, equally good with the foregoing, a particular description of each grace is given. But for those descriptions we must refer our readers to the work, our extracts having already exceeded due limits.

We must, however, say a word or two concerning the SHAKE, which our author describes as consisting in the "frequent, rapid, and *equal* execution of two notes in succession, one of which may be a tone or a semitone above the principal note, according to the position of the shake in the scale." He then adds—

"Theorists are not agreed whether it should commence from the lower or upper note, called also the principal and subsidiary tones. C. P. E. Bach, and with him Tosi, one of the oldest writers on singing, aver that it should begin with the upper or subsidiary note. Aprili, that it should generally so commence; but Lanza gives as a reason for beginning with the lower or principal note, 'that if the shake be commenced upon the upper and accompanied by the perfect harmony, it will have a dissonant effect, as the upper notes will then become as so many appoggiaturas, which repeated so often will sound very monotonous.' The question is extremely difficult to decide, and authority is upon the whole against Mr. Lanza. There is also a

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strong reason for beginning with the upper note, in the fact that such practice secures and confirms the intonation."

We were not aware of any remarkable disagreement among the theorists on this subject, and sure are we that a great majority of the best writers will be found to maintain that the shake should commence on the *upper* note, for this plain reason. If, as it has been properly defined above, the shake consist in the "*equal* repetition of two notes," &c. it is clear, that unless it begin with the *upper* note, it must end on a sound *which does not belong to the harmony*. Suppose, for example, a shake at a final close upon the second of the key, carrying the harmony of the dominant, in the key of C. If the shake commences on D, to be equal it must terminate on E, which is a note out of the harmony; if, on the contrary, it begins on E, it will terminate on D, and thus end in the harmony.

The turn has nothing to do with the question, therefore we have said nothing about it, although it would strengthen our argument, since it is impossible than an *equal* turn should be made at the end of the shake beginning on the lower note. There is no rule in music more generally observed than that which directs that all divisions, whatever may be their length or quantity, should terminate on one of the sounds which compose the radical harmony. On this account we cannot think that the present question "is extremely difficult to decide," but we can see good reason why "authority is, upon the whole, against Mr. Lanza." Indeed, for the sake of those who buy his Treatise on Singing, (price only six guineas) we hope that it contains better proof of Mr. L.'s theoretical knowledge and power of reasoning than that which is presented to us in the foregoing quotation.

The author of the Grace Book has illustrated his previous observations by more than six hundred examples, taken from works of the most celebrated composers, ancient and modern, and "from all the most esteemed singers of our own times." The examples are disposed in succession, according to intervals—from a second, to the most distant interval found in use.

"Whenever, therefore, it is desired to ornament a passage, the student will be certain to find every interval of the scale with graces appropriate to various expression, from which he may choose those best adapted to his purpose and his powers."

Concerning the examples themselves, we may observe that they are selected with taste and judgment, and we think that they may be consulted by instrumental performers with advantage, although

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they seem chiefly intended for the vocal student. Speaking of the illustrative part of this excellent work, we would distinctly be understood to with-hold all share of praise from the long-winded cadence, "for the voice and flute," with which it concludes.

Such silly exhibitions are now become rare among us; they are only made by weak people, who are content to shew their voices at the expence of their judgment, and we trust that the time is not far distant when their banishment will be completely effected. Nothing perhaps could tend more to produce so desirable a consummation than the sensible observations made by our author, at page 13, and we most seriously recommend them to the diligent perusal of every one who is desirous of obtaining solid distinction as a singer.

From the more than ordinary attention which we have bestowed on the publication before us, our readers will perceive the sense which we have of its merits. It is characterized by a superior degree of elegance and order, joined, we must here repeat, to a philosophical spirit which does not content itself with the mere delivery of rules, but goes on to shew their accordance with the true principles of art, and of that nature on which those principles are founded. We cheerfully own that it has been a great refreshment for us to meet with a work like this, and we shall be happy to find hereafter that the same vigorous and enquiring mind is devoted to the elucidation and improvement of other branches of musical science.

Capriccio for the Piano Forte, containing favourite Airs from Mozart's Operas of Le Nozze di Figaro and Il Don Giovanni; by J. B. Cramer. Op. 64. London. For the Author, by the Royal Harmonic Institution.

It would appear from the title of this piece that it is one of the light and unstudied productions of Mr. Cramer's very fertile and elegant imagination. If, however, it does not claim the regularity and finish of his greater works, it has much of their grace, melody, and expression. To the original beauty of the airs he has selected, which are "*Dove sono*," the minuet in *Il Don Giovanni*, and "*Gio-*

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ranette che fate all' amore," he has added, in his embellishments, the tenderness, animation, and sprightly elegance, their peculiar styles demand. We bestow no small praise when we say that these exquisite airs of MOZART'S have gained new charms by the arrangements and additions of MR. J. B. CRAMER.

The opening of the introduction is a bold and rapid prelude, followed by a very legato movement of rather singular construction, but coming after the force of the preceding cadence with great effect. The prelude or cadenza is then resumed, and leads to an andante of graceful and expressive melody. At the beginning of page 4 is a passage consisting chiefly of descending retardations for the right hand, and of gradually ascending double notes for the left, which at its conclusion is reversed, the right hand taking the base passage in the treble, and the left taking the treble passage in the base. This part of the movement is very ingenious: it is not only beautiful in itself, but it affords the performer an opportunity of displaying with advantage the equality, strength, and power of expression of both hands. A brilliant coda is then introduced, leading to the first air, "*Dove sono*," which is arranged with great elegance, and the few additions it contains are the suggestions of good taste. To the repetition of the first part of the air is appended a running base, which, to the original expression of the subject, unites a more majestic and decided character. To a short coda or cadence succeeds the minuet. This movement is in the form of variations upon the above-named theme: the first consists of ascending arpeggios for both hands, and parts of the air accompanied by a running base; the second is the theme altered by slight modulations; the third, double notes, the hands crossing each other very closely, intermixed with arpeggios. At the end of this variation, the first bar of the air is most ingeniously worked up into imitations between the parts, and is followed by an interesting and brilliant coda, formed on parts of the theme and divided between the hands. "*Giovanette*," an air so spirited in itself, is rendered doubly animated in the hands of Mr. C. He has availed himself, with great success, of the most striking parts of his subject, and varied or added to them with a fancy truly delightful. After passages of great brilliancy, the piece dies away in arpeggios of easy modulation.

In the composition of this Capriccio MR. CRAMER has particularly attended to the display of the left hand. It has an equal, if not a

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larger share than the right, in point of execution—and as far as regards expression much depends upon it. Equality of power between the hands is generally to be found in all piano-forte players of any pretension, and the attainments of our greatest masters in this point are really wonderful. To those students who are desirous to gain or confirm this necessary quality, MR. CRAMER'S Capriccio will be highly valuable—while it cannot fail to delight the most accomplished, by its elegance, fancy, and brilliancy.

Polyhymnia, or Select Airs by celebrated Foreign Composers, adapted to English Words written expressly for this Work by James Montgomery—the Music arranged by C. F. Hasse. London. For the Proprietor, by J. Balls.

The most eminent poets of our times have not disdained to become song-writers in the most absolute sense of the term; for their productions in this species have not alone been the casual fervors of their genius, thrown off in the moment of inspiration, but the offspring of deliberate thought and intention. Most of them have written songs expressly for particular purposes—LORD BYRON for MR. NATHAN'S Hebrew Melodies, MR. MOORE for his own publications, and here we find the author of the Wanderer of Switzerland sitting down to the same employment. Song-writing in France has conferred celebrity in all ages, and that country still boasts a title to distinction in the manufacture of these elegant trifles—but we entertain no doubt that from the time of DIBDIN, the most fertile, various, and descriptive song-writer of any age, England may prefer her claims to superiority without fear of dispute, and particularly since so many of our living poets, with the modern Anacreon at their head, have enriched our ballads with compositions of such brilliancy and beauty. These facts have often occurred to us; and if we have not alluded to them before, it has been owing to the attraction with which the merit of individual productions have rivetted our attention at such times as they have fallen under our notice, while at

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other intervals we have perhaps been weighed down with the enormous loads of trash which our occupation forces upon our notice.

The work before us leaves us in a middle state, neither powerfully excited by the beauties nor disgusted by insipidity and nonsense. The poetry possesses simplicity, force, and elegance; but the subjects are in some instances scarcely adapted to such a purpose, while the manner is moral and sententious. The first song, "*Reminiscence*," which is set to most impressive music, is of this cast; and the second, "*Youth, Manhood, and Age*," is still more obnoxious to the same objection. We shall give the words:

Youth, ah! youth, to thee in life's gay morning,
New and wonderful are heav'n and earth;
Health the hills, content the fields adorning,
Nature rings with melody and mirth.
Love invisible, beneath, above,
Conquers all things; all things yield to love.

Time, swift Time, from years their motion stealing,
Unperceived hath sober Manhood brought;
Truth her pure and humble forms revealing,
Tinges fancy's fairy dreams with thought;
Till the heart, no longer prone to roam,
Loves, loves best, the quiet bliss of home.

Age, Old Age, in sickness, pain, and sorrow,
Creeps with length'ning shadow o'er the scene;
Life was yesterday, 'tis death to-morrow,
And to-day the agony between.
Then how longs the weary soul for thee,
Bright and beautiful eternity!

These are fine moral reflections, but they can scarcely be said to have their proper place in a song. The melancholy that belongs to the tender passions is perhaps the most affecting in its sentiments; and we may cite as examples Mrs. John Hunter's exquisite words, so exquisitely adapted by Haydn, in his canzonets *Fidelity and Despair*, with some others; but these are intimately combined with amatory passion. Mr. Montgomery's melancholy is not of

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this cast, but arises out of thoughts that are the consolation of the suffering religious philosopher.

The War Song is a composition of much simplicity and strength. "*Meet again*," and the rest, have all the same fault, when considered as compositions for music. They are all "sicklied over with the pale cast of thought." Though possessing much strength and more real beauty, they are nevertheless to be regarded as too dry and abstract for the purpose to which they are adapted.

The music is of a superior order. We cannot trace the airs, though they seem familiar to our ears. The first is excessively affecting, both in its melody and accompaniments.—It resembles some of MOZART'S best songs. The second also is fine and expressive. The war song is simplicity itself, yet strong as simple.—The accent would be improved by lengthening the notes on the word *fight*, and taking the time from the next particle. "*Meet again*" is singular and pleasing.—It is said to be set for three voices, but is so printed that whoever takes the bass must compose as well as sing. This economy of paper and print is injudicious. "*Via crucis*" is a melody awakening great depth and intensity of feeling in its opening, well contrasted with the second strain, to which an accompaniment of more motion adds considerable effect. "*The Pilgrimage of life*" is very like MOZART'S *Qui sdegno*, set to the words "*Dear shade of bliss*," which is a sufficient commendation, for there are few songs boasting such delightful tenderness. The similitude however is in the music. The last, "*Aspirations of Youth*," like the war song, opens with a strong and simple melody, which is varied through four succeeding verses, adapted for voices of different kinds and for a chorus. Upon the whole then, this little volume has a greater claim to regard than the million of such publications;—there is purity, strength, and in some instances sublimity, in the poetry—in the music, sweet and expressive melody and general good taste. The book *is* however only for the "serious," and *is not* for moments of relaxation and gaiety.

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Fantasie, avec dix Variations, sur l'air Italienne "Nel cor più non mi sento," composè pour le Piano Forte, par D. Steibelt. London. Clementi and Co.

This very beautiful air has long been a favourite theme for variations, both vocal and instrumental; and we think we may venture to pronounce it has never been more successfully treated than in the present instance. The term Fantasie hardly applies to any part of it, except it be the introduction; for the variations regularly adhere to the different divisions of the subject, and each variation has its peculiar form. If it has any claim to the title, it must arise purely from the variety, imagination, and expression of each movement.

The introduction, in B flat minor, opens in an impressive style, and slightly announces the subject in the third bar, when, after a cadence, it is introduced more at length, but with great expression and ingenuity: this is again followed by a powerful and somewhat original cadence, modulating into B flat major, the key in which the tema is given. Here we can but remark the exquisite taste displayed by the composer in the arrangement of the air, and in the few ornaments he has appended to it.

The first variation consists of close and frequent imitations between both hands, interspersed with passages in unison, which agreeably relieve the ear, and prevent the weariness attendant on the uniformity of construction too frequently observable in airs with variations. In this arrangement Mr. S. has been particularly careful and particularly successful. The principal feature of this movement is force.

Var. 2 is in triplets, divided between the hands, and generally composed of close intervals; its style is therefore legato.

Var. 3, an agitato movement, the right hand moving chiefly in octaves, the prominent parts of the air being allotted to both hands. The power of giving an instantaneous and decided expression to one note is the faculty most required here.

Var. 4 principally consists of ascending and descending scales for the left hand, while the right is employed in performing the air in full chords. Passages of double notes are interspersed, and the whole is devoted to powerful and rapid execution.

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The minor variation 5 succeeds, with a sweet and tender melancholy, and leads the mind back to the original expression of the air. The monotony produced by the incessant motion of the middle part adds greatly to the wailing effect of the minor key.

Var. 6 is an allegro con spirito, in the original key. It is animated but graceful—playful, but containing touches of force and feeling.

In Var. 7 the right hand is employed in arpeggios, while the left performs the air by crossing over to the treble. This variation is perhaps the least original of the ten; it is however evidently informed by the same powerful mind.

Var. 8 is a cantabile, of pure expression; it bears the natural character of the air, heightened by the addition of chantant and elegant ornament, and a more marked and decided base.

Var. 9 is a movement in triplets, for the right hand, calculated to display the powers of the performer in the legato style.

The last variation is an allegretto con spirito, of great brilliancy and grace.

From the slight sketch we have given of the construction and character of these variations, it will be evident that they are of a superior and uncommon description. They are by no means easy; but the player who has had the industry to overcome the difficulties of Mr. Steibelt's Fantasie will not only be amply repaid by the attainment of considerable execution and expression, but also by the enjoyment he cannot fail to derive from so excellent a composition.

Haydn's Masses, with an Accompaniment for the Organ; arranged from the full score, and respectfully inscribed, by permission, to his Serene Highness Prince Esterhazy, by Vincent Novello, Organist to the Portuguese Embassy, in London. London. Galloway.

The custom of dedication has grown to an excess so infinitely ridiculous and absurd, that we very seldom admit any of the almost universal inscriptions introduced into the titles of musical publications. In the present instance, however, a peculiar propriety attends Mr.

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NOVELLO's compliment, for it is to the liberality of PRINCE ESTERHAZY that the world is indebted for the enjoyment they are to derive from the greater portion of the music of HAYDN, which this work will comprehend. Seven masses from the hand of this composer have hitherto only found their way into print. But MR. NOVELLO having learned that the musical records of the Prince's family, in whose service HAYDN passed almost his entire life, contained more of these treasures, entreated to be allowed to give them to the world, and his Serene Highness, with a promptitude that does him honour, acceded to the request. We understand that by this means and by the assistance of MR. LATROBE, to whom the musical public is already so deeply indebted for his very classical and beautiful selections, MR. NOVELLO will probably be enabled to extend his work to twenty numbers,* four of which have already appeared. We have therefore taken up the publication in this early stage, first, because we think it due to the accomplished Editor to extend, as far as in us lies, the knowledge of a collection that must involve so much labour and expence, in the hope that he may be remunerated, and the amateur delighted by the numbers in their progress—and secondly, because by taking a few parts only at once, we may be enabled to allot the time and space to the examination of compositions which on every account are entitled to our best consideration.

In our first and third volumes† we have so largely discussed the general differences between the music of the Catholic and Protestant Churches, that there remains little that can tend to exemplify the varieties in feeling or in taste, which have given rise to such distinctions as ever have been and must still be objects of disagreement with those who regard sacred compositions as the instruments of manifesting a pious spirit. We may therefore preface these works of one of the greatest musicians the world ever saw, with some account of his life, drawn principally indeed from that very amusing publication, "The Lives of HAYDN and MOZART." Popular as that lively book has become, it has not yet so entirely pervaded the musical world as to make its contents universally known—and we hope that the epitome which we shall extract will thus serve to in-

* According to the catalogue of HAYDN's works, given in the lives of HAYDN and MOZART, the number of his masses is nineteen.

† Page 215, Vol. 1. and Page 83, Vol. 3.

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crease the common curiosity to become acquainted with the contents of a publication, which is alike attractive for the vivacity of its style, the abundance of anecdote, the spirit of its criticism, and the excellence of the notes appended by the English Translator and by Mr. Gardiner, of Leicester, the Editor of the Sacred Melodies and of *Judah*.

In France, says the entertaining author of these anecdotes, a village wheelwright would never have given birth to a Joseph Haydn—because music in that country is not cultivated as in Germany, amongst the lowest ranks of society. It certainly affords matter for curious speculation to investigate how far the reflective and the tender character of the inhabitants of the latter country may be produced by the effects of so early, so universal, and so continual a devotion to music; whether the passion itself is the offspring of a temperament more impressible and retentive of the softer affections, or whether these influences have not acted reciprocally. Be this as it may, the illustrious object of our memoir was the son of a man thus low in life, being born at Rohrau, in 1732, a village fifteen leagues from Vienna. Haydn's father had learned to play a little on the harp, his wife sung, and the child was accustomed, when the leisure of the Sunday evening allowed his parents to indulge themselves with exercising their talents in music, to stand beside them, with two pieces of wood, and perform his part by imitating the movements of a violin player. The simple melodies which his mother sung were so strongly imprinted upon his tender mind that when "covered with years and glory," he has often recalled them. A cousin, named Frank, who was a schoolmaster at Haimbourgh, and well acquainted with music, came to visit Haydn's father, and being struck with the precision which the child, then only six years old, displayed in beating the time, he proposed to take the little Joseph home and instruct him in the art. There he soon learned to play on the violin and other instruments, and also to sing at the parish desk, in a style which spread his reputation through the Canton. Reuter, chapel-master of the cathedral of Vienna, came to Haimbourg at a time when he was in search of boys for his choir. Haydn was proposed to him, and, as a trial of his skill, Reuter gave him a canon to sing at sight. He was pleased with the execution of the child, and particularly charmed with his voice, but observing that he did not shake, and enquiring the reason, the child replied with quick-

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ness, "how should you expect me to shake when my cousin himself cannot." "Come here," says REUTER, "I'll teach you." He took him between his knees and showed him the process. The child immediately made a good shake. REUTER, delighted with his success, emptied a plate of fine cherries into his pocket. HAYDN has often related this anecdote in later life, and added, that whenever he happened to shake, he still thought he saw those beautiful cherries. REUTER took HAYDN to Vienna, and from this period, when he was only eight years old, he could not recollect to have passed a single day without practising the incredible time of sixteen hours and sometimes eighteen, although his own master, for the boys of the choir were only obliged to practise two hours. This astonishing industry he attributed entirely to his innate love of music, for he would at any time leave his sports and his playmates if he heard the organ. Arrived at the age of composition, the habit of application was already acquired, and in imagining a symphony, HAYDN was supremely happy.

His first composition appears to have been a mass which he produced at the age of 13, and which it seems REUTER ridiculed. HAYDN became sensible of the necessity of learning the rules of composition; but REUTER did not teach counterpoint to the children of the choir, and never gave more than two lessons to HAYDN. "But he alone," says the author of the letters on HAYDN, "is the man of genius who finds such enjoyment of his art, that he pursues it in spite of all obstables; the torrent which is destined to become a mighty river will overthrow the dykes, by which its course may be restrained." HAYDN bought some books at a stall, and among others the treatise by FUX, which he set about studying. He laboured alone, without a master; without money or fire, shivering with cold in a garret, oppressed with sleep, as he pursued his studies to a late hour of the night, by the side of a harpsichord falling to pieces in all its parts, he has often said, that he never enjoyed such felicity at any other period of his life—so intense was his passion for music. At this time old PORPORA was harboured by the mistress of the Venetian Ambassador at Vienna. HAYDN's love of music supplied him with some means of introduction to the family. Here he employed all his address to conciliate the favour of the old Neapolitan, with a view to obtain his instructions. He beat his coat, cleaned his

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shoes, and dressed his antique periwig for the old fellow, who was sour beyond all that can be imagined, and though HAYDN was at first only saluted with the sweet epithets of fool and blockhead, PORPORA at length softened, and observing the rare qualities of his lacquey, gave him some advice and instruction, particularly in accompaniment. Here HAYDN learned also to sing in the best Italian style, and the Ambassador, struck with his progress, gave him a salary of 8*l.* per month, and admitted him to the table of his secretaries. HAYDN was rendered independent, and attired in a black suit, which he had thus the means to purchase, at day-break he played the first violin at the church of the Order of Mercy; he next played the organ at the chapel of Count Haugwitz; at a later hour he sung the tenor at St. Stephen's, and lastly passed a great part of the night at the harpsichord. Thus he formed his own conceptions by hearing all the music that was reputed to be good, and by the precepts of all the musical men with whom he could make acquaintance.

At nineteen, having in a freak of mischief cut off the tail of one of his companions' gowns, he was dismissed from St. Stephen's, where he had sung 11 years, without money and with not a friend. But a poor barber named Keller, who had admired his voice, offered him an asylum, and received him as a son. Keller had two daughters, one of whom he soon proposed to HAYDN to marry. Absorbed in his musical pursuits the young musician made no objection, and at a subsequent period honourably united himself to her—the match proved any thing rather than happy.

Amongst other minor compositions which HAYDN now began to write for the few pupils he obtained, was a serenata for three instruments, which he performed as a senerade, with two of his friends, in different parts of the city. Amongst others they complimented the handsome spouse of Bernardone Curtz, who was at that time the proprietor of the most frequented theatre in Vienna. Curtz was struck with the music, came down, and asked who composed it: "I did," said HAYDN. "How! you! at your age?" "One must make a beginning some time!" "Gad, this is droll—come up stairs." HAYDN followed, was introduced to the handsome wife, and descended with the words of an opera, entitled *The Devil on two Sticks*. The music, which he composed in a few days, was successful, and he received twelve pounds for his work.

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A curious circumstance occurred during the composition of this opera. It was required to represent the motion of the waves in a tempest, but neither Curtz nor HAYDN had ever seen the sea.

"Curtz, all agitation, paced up and down the room, where the composer was seated at the piano forte. 'Imagine,' said he, 'a mountain rising, and then a valley sinking; and then another mountain, and then another valley; the mountains and the valleys follow one after the other with rapidity, and at every moment Alps and abysses succeed each other.'

"This fine description was of no avail. In vain did Harlequin add the thunder and lightning. 'Come, describe for me all these horrors,' he repeated incessantly, 'but particularly, represent distinctly these mountains and valleys.'

"Haydn drew his fingers rapidly over the key-board, ran through the semi-tones, tried abundance of *sevenths*, passed from the lowest notes of the bass to the highest of the treble. Curtz was still dissatisfied. At last, the young man, out of all patience, extended his hands to the two ends of the harpsichord, and bringing them rapidly together, exclaimed, 'The devil take the tempest!' 'That's it, that's it,' cried the harlequin, springing upon his neck, and almost stifling him. Haydn added, that when he crossed the Straits of Dover, in bad weather, many years afterwards, he laughed during the whole of the passage, on thinking of the storm in *The Devil on Two Sticks*."

In his nineteenth and twentieth years he began to write his quartetts, and at this time went to reside with a M. MARTINEZ, who gave him board in return for his instructing two daughters on the piano forte and in singing. In the same house lived METASTASIO, the first of Italian lyric poets, who taught him Italian, and enlarged his mind by conversation; but for six years HAYDN was exposed to struggle against want, and actually passed many of his winter days in bed, because he had no money to purchase fuel. At length he obtained a situation in the household of Count Mortzin, who had an orchestra of his own. Here the old Prince Esterhazy happened to hear a symphony of HAYDN's, with which he was so charmed that he entreated the Count to give up the composer to him. HAYDN not however being present, the engagement was forgotten till FRIEDBERG, a composer attached to the Prince's household, contrived to recall him to the recollection of his Highness in the following manner: he caused HAYDN to compose a symphony, which was performed at Eisenstadt, where the Prince resided, for his birthday. Scarcely was it begun when the Prince enquired who was the author—"HAYDN," said FRIEDBERG, and caused him to come forward.

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" 'What!' exclaimed he, 'is it this Moor's music?'—(Haydn's complexion, it must be confessed, gave some reason for this sarcasm.) 'Well, Moor, from henceforth, you remain in my service. What is your name?' 'Joseph Haydn.'—'Surely I remember that name; you are already engaged to me; how is it that I have not seen you before?' Haydn, confused by the majesty which surrounded the prince, made no reply. The prince continued, 'Go and dress yourself like a professor; do not let me see you any more in this trim; you cut a pitiful figure. Get a new coat, a wig and buckles, a collar, and red heels to your shoes; but I particularly desire that they may be of a good height, in order that your stature may correspond to your intelligence; you understand me; go your way, and every thing will be given you.' The next morning he appeared at his Highness's levee, imprisoned in the grave costume which had been enjoined on him. He had the title of second professor of music, but his new companions called him, simply, *the Moor*."

Prince Anthony dying, his successor, Prince Nicholas, who played upon the barytone, exacted from HAYDN's genius a fresh composition for that instrument every day. HAYDN in the mean time had married Keller's daughter Anne, who was a prude and a bigot, and he at length separated from her to live with a Signora Boselli, a lovely singer, in the service of his Prince.

"HAYDN, now received into the Esterhazy family, placed at the head of a grand orchestra, and attached to the service of a patron immensely rich, found himself in that happy union of circumstances, too rare for our pleasures, which gives opportunity to genius to display all its powers. From this moment his life was uniform, and fully employed. He rose early in the morning, dressed himself very neatly, and placed himself at a small table by the side of his piano forte, where the hour of dinner usually found him still seated. In the evening he went to the rehearsals, or to the opera, which was performed in the prince's palace four times every week. Sometimes, but not often, he devoted a morning to hunting. The little time which he had to spare, on common days, was divided between his friends and Mademoiselle Boselli. Such was the course of his life, for more than thirty years. This accounts for the astonishing number of his works."

In the course of fifty years' labour HAYDN has produced five hundred and twenty-seven instrumental compositions.

"HAYDN carefully noted down the passages and ideas which came into his head. When he was in good spirits, he hastened to his little table, and wrote subjects for airs and minuets. In general, however, Haydn did not set himself to write a symphony, except he felt himself in a good disposition for it. Like Buffon, he thought it necessary to have his hair put in the same nice order as if he were going out, and dressed himself with a degree of magnificence. Frederick II. had sent him a diamond ring; and Haydn confessed that,

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often, when he sat down to his piano, if he had forgotten to put on his ring, he could not summon a single idea. The paper on which he composed must be the finest and whitest possible; and he wrote with so much neatness and care, that the best copyist could not have surpassed him in the regularity and clearness of his characters. His notes had such little heads and slender tails, that he used, very properly, to call them his *flies' legs*.

"After these mechanical precautions, Haydn commenced his work by noting down his principal idea, his theme, and choosing the keys through which he wished to make it pass. He afterwards imagined a little romance, which might furnish him with musical sentiments and colours. Sometimes he supposed that one of his friends, the father of a numerous family, ill provided with the goods of fortune, was embarking for America, in hope of improving his circumstances. The first events of the voyage formed the symphony. It began with the departure. A favourable breeze gently agitated the waves. The ship sailed smoothly out of the port; while, on the shore, the family of the voyager followed him with tearful eyes, and his friends made signals of farewell. The vessel had a prosperous voyage, and reached at length an unknown land. A savage music, dances, and barbarous cries, were heard towards the middle of the symphony. The fortunate navigator made advantageous exchanges with the natives of the country, loaded his vessel with rich merchandize, and at length set sail again for Europe with a prosperous wind. Here the first part of the symphony returned. But soon the sea begins to be rough, the sky grows dark, and a dreadful storm confounds together all the chords, and accelerates the time. Every thing is in disorder on board the vessel. The cries of the sailors, the roaring of the waves, the whistling of the wind, carry the melody of the chromatic scale to the highest degree of the pathetic. Diminished and superfluous chords, modulations, succeeded by semitones, describe the terror of the mariners. But, gradually, the sea becomes calm, favourable breezes swell the sails, and they reach the port. The happy father casts anchor in the midst of the congratulations of his friends, and the joyful cries of his children, and of their mother, whom he at length embraces safe on shore. Every thing, at the end of the symphony, is happiness and joy."

From such little romances were taken the titles by which he has designated some of his symphonies.

"Of all HAYDN's comic pieces there remains but one: that well-known symphony, during which all the instruments disappear, one after the other, so that at the conclusion the first violin is left playing by itself.

"HAYDN, desirous of diverting the Prince's company, went and bought, at a fair near Eisenstadt, a whole basket-full of whistles, little fiddles, cuckoos, wooden trumpets, and other such instruments as delight children. He was at the pains of studying their compass and character, and composed a most amusing symphony with these

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instruments only, some of which even executed *solos*: the cuckoo is the general bass of the piece."

A symphony cost him a month's labour—a mass more than twice as much.

In 1789 Prince Nicholas, his patron, died and soon after Signora Boselli. HAYDN had received many offers from the most celebrated theatres to compose operas for them, which he uniformly declined, because he was unwilling to quit the society he loved or disturb the tranquil habits of his life. The loss of these dear connections induced him to accept the offers of Salomon, and in 1790, at the age of fifty-nine, he set out for London, where in one year he composed the best of his symphonies. Several anecdotes are related by the lively author of the letters, some of which however are not true, particularly that which relates to the taking of his picture. Hoppner was the painter to whom he actually sat, and such was his anxiety to appear to advantage in this portrait, that though of a morose and coarse cast of countenance, he used, previous to the hour appointed for his sittings, to examine himself in the glass, and would frequently say, "I do not look vell, I vill not go to Maister Hovvner to-day."

HAYDN's mind was directed to the composition of *The Creation* and *The Seasons* by the Baron Von Swieten, the Emperor's librarian, who conceived an opinion that music might succeed in describing natural objects by the effects of association. The first of these pieces was performed in 1798, in the Schwartzenberg Palace, and was received with rapture. His musical career terminates with the composition of *The Seasons*. The labour of the work exhausted his declining strength. He wrote indeed a few quartetts, but could not finish No. 84. His last years were perhaps a little disturbed by the fears of sickness, and the more improbable apprehension of wanting money. We shall conclude our account of this great man with two anecdotes, which are too interesting to be related in any words but those of the original.

"In 1805, on Haydn's birth-day, it was agreed to perform *The Creation*, with the Italian words of Carpani, and one hundred and sixty musicians assembled at the palace of Prince Lobkowitz. They were aided by three fine voices, Madame Frischer, of Berlin, Messrs. Weitmüller and Radichi. There were more than fifteen hundred persons in the room. The poor old man, notwithstanding his weakness, was desirous of seeing, once more, that public for which he had so long laboured. He was carried into the room in an easy chair. The Princess Esterhazy, and his friend Madame de Kurzbeck, went

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to meet him. The flourishes of the orchestra, and still more the agitation of the spectators, announced his arrival. He was placed in the middle of three rows of seats, destined for his friends, and for all that was illustrious in Vienna. Salieri, who directed the orchestra, came to receive Haydn's orders before they began. They embraced; Salieri left him, flew to his place, and the orchestra commenced amidst the general emotion. It may easily be judged, whether this religious music would appear sublime to an audience whose hearts were affected by the sight of a great man about to depart out of life. Surrounded by the great, by his friends, by the artists of his profession, and by charming women, of whom every eye was fixed upon him, Haydn bid a glorious adieu to the world, and to life!

"The Chevalier Capellini, a physician of the first rank, observed, that Haydn's legs were not sufficiently covered. Scarcely had he given an intimation to those who stood around, than the most beautiful shawls left their charming wearers, to assist in warming the beloved old man.

"Haydn, whom so much glory and affection had caused to shed tears more than once, felt himself faint at the end of the first part. His chair was brought. At the moment of leaving the room, he ordered the chairmen to stop; thanked the public first, by an inclination of the head; then, turning to the orchestra, with a feeling truly German, he raised his hands to heaven, and with eyes filled with tears, pronounced his benediction on the ancient companions of his labours."

The touching incidents of this interesting scene are exceeded only by that which preceded his death.

"The war broke out between Austria and France. This intelligence roused Haydn, and exhausted the remnant of his strength.

"He was continually inquiring for news; he went every moment to his piano, and sang, with the small thread of voice which he yet retained, 'God preserve the Emperor!'

"The French armies advanced with gigantic strides. At length, on the night of the 10th of May, having reached Schönbrunn, half a league's distance from Haydn's little garden, they fired, the next morning, fifteen hundred cannon shot, within two yards of his house, upon Vienna, the town which he so much loved. The old man's imagination represented it as given up to fire and sword. Four bombs fell close to his house. His two servants ran to him, full of terror. The old man, rousing himself, got up from his easy chair, and with a dignified air, demanded—'Why this terror? Know that no disaster can come where Haydn is.' A convulsive shivering prevented him from proceeding, and he was carried to his bed. On the 26th of May his strength diminished sensibly. Nevertheless, having caused himself to be carried to his piano, he sung thrice, as loud as he was able, 'God preserve the Emperor!' It was the song of the swan. While at the piano he fell into a kind of stupor, and, at last, expired on the morning of the 31st, aged seventy-eight years and two months.

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"During all his life, Haydn was very religious. At the commencement of all his scores, the following words are inscribed,

In nomine Domini,

or *Soli Deo gloria;*

And at the conclusion of all them is written,

Laus Deo."

Such are the events exhibited in the life of this extraordinary man. They are few, and indeed appear to have been influenced by one great passion, which absorbed and subdued almost every other, and confined his hopes and fears and happiness almost entirely to the enjoyment and the composition of music. Proceed we now to the examination of the work before us.

And first, we must again endeavour to free our minds, as far as possible, from that purer sense of the simplicity which we hold to be the sovereign attribute of music for the church, before we can enter fairly upon the consideration of these compositions, beautiful in almost every other respect as they must be esteemed. The Catholic worship allows a latitude in this particular, which pervades almost all the music for the mass since the time of PERGOLESI. To our sense of dignity, nothing of richness, variety, splendor, elegance, or beauty can compensate the absence of the austere majesty and strength with which the chastity of our great English ecclesiastical writers invest their works, and we make this reservation at the outset, in order to have it understood, that with whatever glow of delight we may feel and express our estimation of the grace and invention which abound in the Masses we are about to review, it shall not be taken as invalidating in the least the supremacy of this grand principle of devotional music.

The first Mass (in B flat) opens with an adagio, which is fine and solid; this however continues only for twelve bars, when the same words (*Kyrie Eleison,*) are set to an allegro moderato, the subject of which is very sweet, and if performed in a measured time, has the character of soothing imprecation.* This is well supported after

* We beg leave to call the attention of the reader to the prodigious effect both of time and accent in changing or supporting the due expression of any passage. This is one which appears to us susceptible of the full force of the caution we lay down. Our highly respected correspondent "The Musical Student," (see vol. 3, p. 9.) to whose taste in this particular matter we cannot too humbly defer, has characterised the subject of this movement as an elegant minuet, which however he considers also as "trifling." We would nevertheless venture to suggest, that duly slackening the time and enforcing the

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the short fugue at page 8, upon the repetition of the word "*Kyrie.*" The "*Gloria*" opens in a bold but coarse manner. The organ symphony which introduces the second part, and the imitations in the succeeding voice parts are very pleasing. The change of the motion at the words "*adoramus te*" is strikingly impressive, and the immediate transition, together with the accompaniments, exalt it throughout.

The "*Gratias agimus*" is remarkable for the plaintive sweetness which is conferred upon the melody by the use of the minor key, and the "*Qui tollis*" is formed upon a singular subject, which from having been frequently used before (we believe) and after HAYDN's time is become familiar; though the points are very brief, their continual reappearance is managed with great art, and the composer has manifested how much he is able to make of a little. The effect of the base upon the word "*miserere*" is particularly good. The "*quoniam tu solus*" he has worked into a double fugue upon two very different subjects, and has continued it to the end with great skill. The opening of the "*Credo*" is bold but something too boisterous, and this unworthy subject, as we esteem it, appears continually. The verse "*et incarnatus est*" begins in canon, and to use the just and descriptive phrase of our correspondent, "THE MUSICAL STUDENT," is very flowing and beautiful. It is begun by the alto, the most pathetic of all voices, and taken up by the two sopranos, the tenor, and two bases, which in another subject depicture the gloom conveyed by the word "*Crucifixus.*" This passage is repeated to enforce the depth of the feeling, and the words "*passus*" and "*sepultus est*" are taken up by the whole choir, and at the end the voices sink, the soprano and the base to the key note, (E flat) in the lowest octave those voices are capable of sounding. This arrangement gives a very solemn close to this fine movement. The verse "*Et resurrexit,*" is in C minor, and here, after about twenty bars, HAYDN resorts to the trumpet upon the word "*judicare,*" and a transition to the key of D major in way similar to that in which he has employed it before in the "*Gloria,*" and which is very effective. The voices upon the words "*cujus*

proper accentuation of the *Kyrie*, it appears to us to approximate to considerable elevation rather than to sink into the frivolity which he ascribes to it. But we must admit that elegance alone, and neither solemnity nor majesty are its attributes. The reader will find at page 89, vol. 3, of our Review, the opinions of the Editor of the Sacred Melodies, Mr. Gardiner, of Leicester, upon the six Masses of HAYDN, which have already been published in Germany.

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regni," keep up a continued imitation, intended to convey the idea of perpetuity, which is a curious sort of analogy. The conclusion of this verse upon an organ point, is exceedingly fine. "*Et vitam venturi*" presents another double fugue of singular construction—the arpeggio accompaniment towards the conclusion confers great elegance. The "*Sanctus*" is grave and beautiful, and the "*Hosanna*" leads off with a fugue, which is kept up only for a few bars. Grace is the characteristic of the delightful melody of the "*Benedictus*," and the replications upon page 47 are exceedingly expressive. Nor can we omit to remark the effect of the base upon page 49. The continual appearance of this most elegant subject, the motion of the base, and the echoing replications affect the mind with a melancholy so pleasing that it is scarcely to be exceeded. The "*Agnus Dei*" is in B flat minor, and the simplicity of the opening is heightened by the more elaborate notes of the "*Miserere*" which follows. The whole of this verse is exquisitely expressive and imprecatory. The answers in the parts have the effect of reiterated supplication, and approaches very nearly to the natural language of prayer, while the whole construction is extremely elaborate and scientific; the conclusion is eminently singular. The voice parts of the "*Dona nobis*" are soothing and solemn, while on the contrary the accompaniment is so florid by places as to convey the idea of joy in its liveliest acceptation, but perhaps we shall be borne out by the fact when we state, that the impression we have received from the general method of setting this verse implies, that the Catholic church-writers interpret this phrase into such a meaning.

The opening of the second Mass has great solemnity, and it seems to our philosophy matter of regret, that this just expression should be so soon interrupted by the allegro moderato, which bears so strong a similitude to the soprano solo in an opera finale. The syncopations* on page 4, and light manner in which the composer plays with the light ornamental passage, which appears to be a favourite air, so totally unfit for such words. The "*Gloria*" is, we are afraid, obnoxious to the same censure. The "*Qui tollis*" is an adagio, be-

* Che dove la misura non s'accorda esattamente colle parole, queste dicono una cosa allorchè la frase musicale ne esprime una altra, e che un medesimo oggetto rappresentato sotto due aspetti differenti altro non fa che dividere l'attenzione dello spirito senza fissarla? *Rivoluzioni del Theatro Musicale Italiano, di Arteaga.*

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ginning with a base solo, of exquisite elegance and pure expression, set off by an accompaniment even of more grace than the melody itself. Upon the word "*Miserere*" the chorus comes in, and is again relieved by the solo bass. The second introduction of the *Tutti*, upon the word "*suscipe*," is extremely affecting, as is the repetition of the same word, with notes gradually rising, and then as suddenly sinking an octave, prefaced by the single note of the organ, which produces a most pathetic effect. The modulation to the minor mode, in the succeeding base solo, is a most beautiful transition. Intermediately between the short and few passages by the chorus, the base breaks into solos, which confers a fine air of mournful imprecation, heightened by the continual modulation, and closed in the most expressive possible manner by the same voice, sinking through a few solo notes to its lowest and most solemn sounds. Nothing can exceed the beauty of this entire movement.

The "*Quoniam tu solus*" must be considered as a joyous air, which is kept up by the echoing of the parts upon the word "*Amen*," and which sound but too much like concetti.

The "*Credo*" is a fugue, in four parts, upon a bold subject, which seems to us particularly objectionable, upon the score of the confusion of the words necessarily attendant upon this species of composition, in a part of the office which ought to be the most plain and declaratory. The greater therefore the contrivance and elaboration, the worse adapted the music must be to its object.

The "*Et Incarnatus*" is also led off by a base solo, but of a more grave and plain description. In the early part of the movement a powerful effect is produced by the use of the chord of the extreme flat seventh (page 25), where, after the close of a short soprano solo, the choros comes in. There is also a beautiful transition upon the word "*passus*," in the upper stave of page 26, from C minor to D flat major, without any connecting sound. The modulations upon the words "*Et sepultus est*," and the voices sinking to a low pitch and to a pianissimo, renders this part of the Mass extremely solemn.

The "*Et resurrexit*," which immediately succeeds, exhibits a bold contrast, and we observe the same idea of infinity upon the words "*cujus regni*," is conveyed by similar iterations to those in the first Mass. A silence of two bars, in page 70, before the word "*mortuorum*," the syllables of which are protracted upon very long and low notes, is affecting to the highest degree.

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"*Et vitam venturi*" is another fugue, in four parts. It is very elaborate, and the bass of the accompaniment particularly rich. The closing parts, however (page 57), are common place, not to say vulgar and frivolous.

"The "*Sanctus*" is an exceedingly graceful melody, beginning by an alto solo, to which there is an accompaniment so full and attractive, that in point of fact, it becomes the principal part. The "*Pleni sunt cœli*" is led by the bases, and followed by the other parts; but the subject of the "*Hosanna*," the accompaniment to which is wrought from a part of the "*Sanctus*," seems too light for the words.

The motivo of the Benedictus is extremely simple, consisting of one bar, containing two quavers of three notes, which bear some resemblance, in spirit at least, to HANDEL's touching air, "*He sung Darius.*" To these wailing notes a long symphony succeeds, and the soprano, which is principal throughout, leads off with them. The other parts are almost entirely replications: the whole is very elegant, and produces a pleasing melancholy, which prepares the mind for the deeper solemnity of the "*Agnus Dei*"—an adagio, in a mournful style of supplication. The three words "*Dona nobis pacem*," conclude this strain in the same sweet and pathetic style; but, "*selon les regles*," in comes a boisterous allegro upon this same phrase, and concludes the mass *a' l' opera.*

The third mass has the too universal fault in its *Kyrie*—it is too operatic. The "*Gloria*" is common place; but is singular, inasmuch as in it there appears the form of "*The Heavens are telling.*" The "*qui tollis*" is perhaps, one of the most perfect movements to be found in any of these compositions. It opens with a solo of exquisite elegance and deep pathos. The chorus comes in upon the word "*miserere*," and the soprano becomes the principal at "*suscipe*," being supported by all the parts at the general supplication, "*deprecationem nostram*," and reciprocating with the base, which continues to take solo parts, occasionally sustained by the chorus. This is finely conceived, and the execution is not less masterly. The "*quoniam*" is a repetition of the light subject in the "*Gloria*," somewhat resembling the grand chorus in "*The Creation*," but the base leads off a spirited fugue upon a singular subject; and the "*Amen*" is worked upon one from the "*Gloria*," and is very animated. The "*Credo*" is a canon in two parts, beginning on the tonic and answered upon the

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fifth below; the soprano and tenor being in unison, and the alto and base. Of course the old objection, that the words in this declaratory verse are confused by the use of this musical contrivance, still applies, nor is there any thing particularly striking in the subject or its treatment, to atone for its adoption, though it must be admitted to be good ecclesiastical music. The "*et incarnatus*" is also in a sound church style, but informed with more elegance than belongs to the early ages of such writings. The soprano leads in a graceful solo, and a short trio for the alto, tenor, and base, introduced about the middle of the movement, gives lightness and contrast. The chorus proceeds, and is very strikingly employed upon the words, "*et sepultus est*," where, by the interspersion of rests of equal time between the notes on each syllable, and by the reduction of all the voices to pianissimo, the effect is full of awe.

The "*Et resurrexit*" exhibits a curious series of contrivances. After the first note (a minim) it proceeds for some bars almost wholly in quavers—upon the words "*judicare vivos*," the notes are increased in duration to crotchets—and on those, "*et mortuos*," minims are used, thus producing, as it were, a climax in the solemnity by means of the rhythm. "*Cujus regni*" is then led off as a fugue in three parts, the alto being a sort of free accompaniment, by which we imagine the composer intends to convey as heretofore the idea of infinity, which he strengthens by continual repetitions of the word "*non*." We lament that this noble movement is deformed by the soprano solo at page 33, which is frivolous, and by the succession of triplets, vulgar; the "*Amen*" returns to the original excellence of design, and concludes the whole worthily. A solemn "*sanctus*" follows —rich in its harmonies and modulation, and the "*pleni sunt cœli*" is majestic, if we may except the leading passage of the "*Hosanna*," which is certainly very mean.

In the "*Benedictus*" HAYDN again resumes the natural elegance of his best manner. The subject is simple and sweet. It is given in solos to the soprano, whom the chorus occasionally supports. The other parts also repeat this plaintive strain, while a melodious accompaniment is going throughout—the "*Hosanna*" returns to the subject against which we have before expressed our dislike, and the oftener it is heard the more we wonder that such a composer should have so often employed such a passage. The "*Agnus Dei*," which is led by the alto, is flowing and beautifully tinged with melancholy

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expression—the soprano follows in a strain of mournful imprecation, which has much the effect of recitative. Throughout this movement the accompaniment is full and splendid, particularly in the contrast exhibited at the close on the last three words, "*Dona nobis pacem.*" These are repeated, to close the Mass upon a fugue in four parts—but still the expression is vehement, and of a cast totally different to our sense of the peace "which passeth all understanding."

We shall abstain from an analysis of the seventh Mass, because our article is already protracted to a great length, and because we purpose to renew our review of this superb work as it proceeds, when the Mass may better stand in its regular order.

The enquiring student cannot see too much of the genius of such a man as HAYDN, and the amateur will not fail to be delighted to listen to his elegance. These Masses present much food for both—at the same time it may be necessary to repeat the cautions given in sundry parts of our Review, respecting the aberrations from the legitimate style of devotional music, which perhaps are more perceptible in these compositions than in the masses of MOZART. It does indeed astonish us, that a man so uncommonly studious of niceties as HAYDN, should have lent his authority to such very obvious inconsistencies as are visible in the "*Kyries*," the "*Credos*," and the "*Dona nobis*," of almost every Mass. Indeed he appears systematic in his very errors—but such errors even so great a genius must not be suffered to exalt into authority.

At present the world is indebted to MR. NOVELLO only for a very accurate and classical arrangement of Masses already before the public in foreign scores.—So accurately printed indeed are these publications that we have detected only one error unnoticed by the learned Editor himself, and which we doubt not will be corrected. The most interesting part of his work is yet to come, and the world may probably owe to him the acquaintance it will hereafter, through his agency, possess, with the compositions of this master, which might, but for his ardour in the preservation of such valuable monuments, have lain for ever among the manuscripts of the Nobleman who has so liberally acceded to MR. NOVELLO's wishes. But had they at any future period been doomed to see the light, we may safely pronounce from the former specimens of judgment, accuracy, and industry displayed in the publication of MOZART, the Masses of HAYDN could never have fallen into the hands of an Editor more competent nor more zealous than the Organist to the Portuguese Embassy.

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Grand Fantasia for the Harp, in which is introduced "Pria che l'impegno;" by N. C. Bochsa. London. Chappell and Co.

La Carnaval de Venise, a favourite Venetian Air, arranged for the Harp; by N. C. Bochsa. London. Chappell and Co.

Divertimento for the Harp and Piano Forte, from Rossini's Airs, including Moses's Prayer, with Variations; composed by N. C. Bochsa. London. Chappell and Co.

In perusing Mr. Bochsa's compositions for the harp, we are always struck by his perfect knowledge of the powers of his instrument, and by the great and various talent he manifests in the use of those powers;—force and rapidity of execution are perhaps the characteristics both of his performance and his writings, but he nevertheless is eminently successful in his application of the more delicate touches and of elegant and appropriate ornament. Animation and gaiety are (if we may judge from the same premises) more congenial to his disposition than deep pathos or very affecting expression; yet his animation is that of a high and lofty spirit, never descending to mean and vulgar mirth, and his gaiety often dashed with tenderness and gentle melancholy. They both arise from an ardent love of his art and a proud and proper confidence in his own powers.

The first movement of the Fantasia is an *allegro con spirito*, opening in a grand and marked style. Parts of the theme are successively introduced with great fancy and variety, intermixed with passages adapted to the nature of the instrument. The subject is elegant and melodious, and sufficiently striking to impress itself on the mind. The first variation is remarkable only for its delicacy and grace; its effect very much depending on finished execution. The character of the second is best expressed in the words prefixed to it, "*con fuoco e forza.*" It consists principally of arpeggio chords. The third is in animated and playful triplets. The fourth is formed of delicate arpeggios for the right hand, the left crossing over. The fifth is a beautiful movement for the harmonic sounds in the left hand, the right having simply arpeggio chords allotted to it. Variation 6 is distinguished for its rapid and powerful execution. Variation 7 is a graceful movement, having the first note in each

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bar repeated four times successively, and staccato in the right hand, the left striking chords composed of wide intervals. This construction is peculiar, and demands neat and delicate execution. Passages of great force and animation conclude this very elegant and imaginative Fantasia.

The *Carnaval de Venise* is adapted to players of lower attainments. The introduction is an expressive andante, affording an excellent example of the united force and delicacy of MR. BOCHSA'S manner. The divertimento is a pastorale, and the subject is given with a species of drone base which in some degree bestows on it an air of novelty. The piece principally consists of slight alterations in the theme, such as changing its key, varying its passages, &c. These modifications are conducted with taste and judgment, united with brilliancy and lightness.

The duet introduced "*Di piacer*," "*Dal tuo stellato soglio*," and a part of "*Al' idea di quel metallo.*"—It opens with an introduction—alla Marcia. The division between the instruments is very equal, and the replications elegantly contrived. The effect of the arrangement and variations of Moses' prayer is extremely beautiful, while the lightness of the other selections is highly agreeable. The duet is just difficult enough to give it interest. If these compositions are not essential additions to MR. BOCHSA'S very high reputation, they can but be considered as such to the gratification and improvement of the amateur.

"*Scenes of my childhood;*" *written by Mrs. Cornwall Baron Wilson; the Music by Henry R. Bishop.* London. Power.

"*Absence,*" *a song; written by Thomas Campbell, Esq. the Music by Henry R. Bishop.* London. Power.

These compositions, even in this advanced age, may we think very fairly be said to be written with great originality. Melody is the soul of music, and with a view to this essential particular, whatsoever the degree of approach composers make towards its attain-

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ment, all the ballads of modern times are made. Hence there is a studied sweetness, and particularly in the accompaniments, which too often disregarding the heart, seeks only to captivate the ear. The ear however being the passage to the heart, must, it will be said, be used as the instrument, and upon this distinction the whole question turns. Ever since the days of PALESTRINA, the existing age has been complaining of the same desertion of the principles of true expression, which we of the present day have not ceased to lament.

Thus it is in every thing.

In the songs before us MR. BISHOP has obviously regarded only the expression of deep feeling, and with a command of melody certainly as great as that of any English master of his own time; he has written the first of our articles in a comparatively dry and hard manner, if we may borrow an illustration from the sister art of painting, which brings out the essential forms of the things he represents with great force. Yet we do not mean to say that melody is wanting, but the suavity and captivation which fascinate the ear are certainly not to be found in "*Scenes of childhood.*" Frequent modulation to extreme keys, and the use of accidentals in the melody, give to the whole a poignancy, and at the same time a melancholy of the most intense cast. Simply as the song is constructed as to its melody, it must be heard often to be understood and completely felt, and then it will repay those who love the dark shadows of thought. Amongst its beauties we must point attention to the way in which the two verses are connected.

"*Absence*" is, as we esteem it, to be preferred to its companion, and the poetry is of a kind to demand a place in our review.

ABSENCE.

'Tis not the want of love's assurance,
It is not doubting what thou art,
But 'tis the too too long endurance
Of absence that affects my heart.

The kindest thoughts two hearts can cherish,
When each is lonely doomed to weep,
Are fruits on desert isles that perish,
Or riches buried in the deep.

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What though unscathed by jealous madness,
Our bosom's peace may fall to wreck,
The undoubting heart that breaks with sadness,
Is but more slowly doomed to break.

Absence! is not the soul torn by it
From more than light and life and breath?
'Tis Lethe's gloom and not its quiet,
The pain without the peace of death.

These words are all passion, and the happiest part of MR. BISHOP'S composition is, that he has caught the spirit and the strength of the words; these are not the common-place feelings of ordinary minds. There is a sense of wretchedness—of the absolute loneliness in life which true affection feels in absence, and which is the property of absolute, entire, complete devotion alone. To convey this rare sensibility there must be a bitterness in the utterance, which banishes all the voluptuous effects of music, and yet preserves the power of assimilation with the sharp tone of complaint and suffering which are the characteristics of the poetry. MR. BISHOP has done this, and has contrived to make his composition a fitting vehicle for the sentiments. But how he has done this it is scarcely possible to describe, for this song is even of more simple structure than the other. It seems to us however to be effected more by peculiarities in the rythm than in the intervals, by accomodating the melody as nearly as possible to the natural language of passion—by scrupulously consulting the attributes which prosody and elocution require in the music—by making it as it were *speak* as much as sing—by aiding the expression—by protracting the sounds where the passion loves as it were to linger, and by accelerating those words upon which it cannot suffer itself to dwell. The accompaniment is judiciously brought to aid these intentions, and is of course varied, but it appears to keep the same two simple principles in view, namely, to support and sustain where the thought rests, and to image distraction by wild and interrupted sounds, where the anguish is more strongly wrought.

No writers of canzonets has ever succeeded so well as HAYDN and MOZART in combining the expression of intense melancholy with elegance and sweetness. "*She never told her love*," "*Fidelity*,"

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and "*Despair*," by the former, and "*Dear shade of bliss*," (*Qui sdegno*) of the latter, are and will continue probably to be unequalled. We cannot but believe that MR. BISHOP must have had these models in his remembrance when he wrote these songs. He has not however been guilty of the slightest imitation; he has on the contrary written in a manner not dissimilar, yet not like, however paradoxical it may appear, for his songs affect the mind through a different medium, though there is a resemblance in the means he employs. The passions, as HAYDN and MOZART express them, were deep, but notwithstanding mixed with something that would reconcile the mind to sorrow; the ingredients of their cup composed the luxury of grief. MR. BISHOP has invested the thoughts of the poet in a darker gloom of sadness; the voice of his complaint pierces the very soul—his is the sharpness of anguish.

We have thus endeavoured to analyse the object and the means, because these songs are not at all of the ordinary cast of productions, and we think they indicate ("*absence*" most especially) a fine genius. From all we have seen of MR. BISHOP'S late compositions, his talents appear to have ripened extraordinarily by the immense practice to which he has submitted himself. He seems now to have obtained that absolute command over the materials of his art, that enables him to employ a rich fancy, tempered by a philosophical understanding of the powers and uses of composition, with a degree of strength, fertility, and appropriation, which has raised him to high and can scarcely fail to conduct him to still higher eminence. These are trifles, but the hand of a CELLINI was as visible in the decoration of a saltcellar as in the embossment of a shield.

The Singer's Assistant, containing Instructions in the Art of Singing, with exercises and easy solfeggi for vocalization. London. Chappell and Co.

Teachers of singing have long complained that the treatises on this art are either too extended or too confined, and as every instructor has his own method, they are apt also to consider that rules, dogmatically asserted, interfere with their province in a way that is very

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objectionable; and as moreover they very justly consider that no singer can be formed without a master, every species of direction which implies that a singer can be so formed, is calculated, they hold, not only to injure the profession, but the student and the art. The treatise before us appears to have been put together with an especial view to these well known objections, and is an endeavour to spare the trouble and the time of writing indispensable elements, thus conciliating the favour of those engaged in teaching, at the same time introducing just so much of information as may render the book *useful* alike to those who possess and those who have not the advantage of tuition; and if this be the intent, we know of nothing in so short a compass and so cheap a form, so well calculated to answer the purpose.

Its divisions are very simple. A short preface points out the inducements to the learner, and justly we think offers every encouragement in the following lines:—

"Ladies who are not gifted with powerful or sonorous voices (and ladies particularly should cultivate this art, their voices having a softness and expression which those of men can never obtain) think themselves obliged to forego the advantages arising from so fascinating a talent. This is an error which cannot be too soon removed, for as they mostly confine their ambition to performing before a small circle of friends, great physical powers are not necessary,—a soft voice, accompanied by taste and feeling, is alone required to please, and in due time, by proper exercise, is certain to acquire strength, fullness, and increase of compass."

The first division is on the compass and variety of the human voice, and here we observe two or three little inaccuracies. The author considers the first and second soprano to be two distinct species of voice. In point of fact, however, the difference is only in pitch. He also describes the voce di testa and the falsette to be different, whereas they are the same. This indeed he afterwards appears to admit, for at page 32, in his general directions, he speaks of the "voce di testa, *or what is called falsette*," thus identifying them.

In enumerating the defects incidental to the formation of the voice, he omits every other improper action of the mouth, which has so material an influence over the tone, except causing the voice to be emitted through the teeth. It should have been distinctly stated that one only position is found most favourable to the production of pure tone, and that this position should always be maintained. In his general directions he is also guilty of an error in assuming that the mouth should be so opened as to discover both rows of teeth. This

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must depend upon the conformation of the lips. All that is necessary is to elongate the mouth as in a gentle smile, but the true position can only be found by repeated experiments, and must be fixed at the precise point, when the sweetest and purest tone is perceived to be given out by the singer. Under the same head we could have wished a little further explanation of the exact pronunciation to be allotted to the syllable "AH," in vocalizing, since it is most important that the exact sound should be defined, lest it be narrowed or rounded too greatly. The A as sounded in *father* (the description indeed which is given in the next page) seems to approach the nearest to the truth.

The next portions of the book consist of exercises on the scales and various intervals. Solfeggi rising in difficulty for one and two voices follow, and here we think that a page or two, with the syllables of solmization appended to the notes, would be an improvement, particularly if given with the changes which take place when a new key note arises, and varies the position of the semitones.

A short chapter "On Graces" succeeds. We must notice the erroneous employment of the word "portamento," which according to the oldest and best authorities does not mean the glide, to which it has been applied by very late usage only. Portamento, by DR. BURNEY and the writers before his time, is employed to signify the correct deportment of the voice, that is to say, the production of tone, free from all defects of the throat, the nose, or the mouth.

General directions, plain and useful, conclude the book, of which we may truly say—the examples are judiciously written and selected, and the general directions are plain and good so far as they go. This work therefore may be safely recommended for its perspicuity, utility, and cheapness, there being 33 pages for seven shillings.

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Fantasia for the Piano Forte, on the favourite Cavatina, "Chi dice mal d'amore," composed by C. Potter. London. Chappell and Co.
Romance for the Piano Forte, composed by John Henry Griesbach. Op. 3. London. For the Author, by Chappell and Co.
Rhyban Morfydd, a favourite Welsh Air, with Variations, Introduction, and Coda, for the Piano Forte, by Richard Sharp. London. Chappell and Co.

These three pieces are all by young composers, and although in very different styles, each is perhaps equally good in its own peculiar manner. Mr. POTTER's Fantasia is chiefly devoted to complicated execution, Mr. GRIESBACH's Romance to pure and simple expression, and Mr. SHARP's variations are supported by melody united to simplicity and lightness. The latter is in the most popular, although not in the best style.

Mr. POTTER has distinguished himself at the Philharmonic as a piano forte player of great merit. The Fantasia before us is but the second work we have seen by that gentleman, and it gives us every reason to expect that he will attain to high eminence in his profession. We must, however, caution him to sacrifice less to execution and to give more to melody and expression; the incessant succession of rapid passages, however brilliant and varied in their forms, becomes excessively fatiguing; such things are only the tests of mechanical excellence, and seldom bear marks of either mind or sentiment. The introduction of the recitative at the conclusion of the 3d variation is rather a quaint conceit than pure and legitimate expression; it is, we think, hardly allowable in any species of instrumental composition, and more particularly where the instrument has no sustaining power. The rondo is a very brilliant and agreeable movement, and with the exceptions we have made above, the whole piece is very meritorious.

Mr. GRIESBACH's Romance is decidedly very original, and somewhat extraordinary, as the work of so young a composer: it gives the player the materials for expression, but it leaves much to his imagination and skill, for although Mr. G. has given ample directions for its performance, it yet requires so peculiar a style of execution, that we fear few persons can be found to do it justice; still it will be

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useful as a study. Its passages are extremely plain, and many of them ingeniously constructed, in the last page especially. We may here take occasion to refer to a quartett, Mr. G.'s first opera, to which but for a lapse of memory, we should have before given its merited praise.

Mr. Sharp's piece is, we believe, only his second production. He has chosen a simple and beautiful melody as a subject for variations of much fancy and grace. They are, however, liable to an objection, which we are afraid almost all such pieces too well deserve, which is, that each variation adopts a particular form, such as triplets, octaves, ascending and descending scales, &c. to which it rigidly adheres from beginning to end. Hence when the first two or three bars are heard, one becomes instantly acquainted with the whole variation, for the melody is of course always the same. That this may be avoided, and yet that a regular construction may be preserved, is to be observed in such fine examples as Cramer's "*Deh prendi*," Kalkbrenner's "*Biondina in gondoletta*," Moscheles' "*Full of Paris*," and Steibelt's "*Nel cor.*" We cannot recommend better studies to the young composer than the beautiful and masterly variations to these airs; they are all in different styles, and all equally excellent. There is great danger of falling into sameness and vulgarity in the mode we have described, and which is so commonly adopted; but as Mr. Sharp has certainly avoided both these defects, we doubt not but industry and attention will, with his natural good taste, lead him to still better things.

Practical Hints for acquiring Thorough Bass, by F. J. Klose. London. C. and J. Ollier.

A knowledge of thorough base has within the last few years been much desired, and elementary works have increased in proportion. Mr. Burrowes's Thorough Base Primer is deservedly the most in repute; it gives the subject in the simplest and clearest form, and contains sufficient information for those who wish for a correct under-

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standing of the theory and practice of the first principles. Any person who has devoted sufficient time and attention to this little book will be enabled both to accompany and analyze bases with ease and precision, and will consequently have made no small advancement towards the study of composition.

Mr. KLOSE, in the work under consideration, has endeavoured as much as possible to simplify the practice of thorough base. He says in his advertisement—

"There are many amateurs desirous of attaining this capability who are deterred from attempting its acquirement, by the dread of being perplexed in the intricate mazes of theory and composition.

"To such amateurs, as well as to governesses and masters whose studies may have been directed chiefly to the executive part of musical science, this work is particularly addressed, as affording them an opportunity of acquiring or teaching, with comparative ease, a perfect knowledge of the *practical* part of Thorough Bass, without entering minutely into the theory; and the author is likewise not without a hope that it may be found useful generally, even to those who purpose carrying their studies to the utmost extent of musical knowledge."

But we altogether doubt whether "a perfect knowledge of the *practical* part of thorough base" can be acquired "without entering into the *theory*." We are aware that much has been said of the extreme difficulty and perplexity of thorough base, but we thought that this opinion had been now abandoned. It is a subject which (like most others) only requires a little attention and perseverance, and we are persuaded that a very competent understanding both of the theoretical and practical parts may be easily acquired in three months. Knowledge is of no value unless it be exact, and we do not see how the *practical* part of the subject can be so without the theoretical. Mr. KLOSE, in the passage above quoted, seems desirous of alluring the student, by holding out to him that he may learn without trouble. We wish neither to magnify nor conceal the difficulties, but we do repeat that the acquisition of the science of music, like that of all other sciences, demands *industry* and *attention*.

In illustration of his title, and in the fulfilment of the promise held out in his advertisement, Mr. K. has confined himself too much to hints, and has not sufficiently enlarged upon his matter, although he has not been sparing of words. His first chapter is on intervals, and here he is very deficient. It is, we believe, universally admitted, that a complete and perfect understanding of this branch of the sub-

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ject is absolutely essential. Mr. K. has merely explained that the interval must be ascertained by reckoning from one white key to another. Thus the pupil has no knowledge of the number of semitones contained in any given interval, which is the only correct mode of explication, and is that adopted by the best writers. By what other means are the perfect and imperfect intervals, &c. to be distinguished?

We are now brought to the new system adopted by Mr. Klose, and to explain which we shall give his own words.

"On the practice of taking a common chord with the right hand different from that of the bass note.

"We now come to a practice which must be studied with particular care and attention, as upon the readiness with which this is performed depends the facility (so often mentioned) to be acquired by this work. It is, in fact, the key-stone upon which the whole system rests.

"With it (and the addition of a similar practice of the sevenths which will come hereafter) the whole is simple, easy of comprehension, and readily performed; without it, the book may be laid down as useless: hence the necessity of a resolute perseverance in this practice until a perfect command is acquired.

"The student is by this time supposed to understand all the foregoing examples and lessons well, and is able to read and play them with ease—can strike a common chord to any base note, in any position, at once, without hesitation—and is also aware of the alteration in a chord occasioned by a ♯, ♭, or ♮, placed over the base note. Very good. What he has to acquire now, then, is a facility of striking a common chord upon a note *different* from the base note, *with that base;* that is to say, upon an interval from the base note at pleasure: as thus—take C for a base note (See Ex. 7) instead of striking the common chord of that note—say the common chord of the next note, or interval of the 2d from the base note is wanted: strike the common chord of D (which is the second from C) in any position with the right hand, the left hand playing the base note C, and you will have the chord required. In the same way the chord of the 3d from C is wanted with the base: strike the chord of E (the 3d from C) with the right hand, the left hand still playing the base note C, and again you are correct. And so on upon all the intervals from the base note, in all positions, and upon every note of the scale."*

The chord of the 7th is then to be practised in the same way. The only reason we can imagine for this plan, is, that the student

* "Never mind the harshness of their sounds; the addition of a ♭ or a ♯ would qualify a great deal of this discordancy, but they are for the present purposely omitted."

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may gain the habit of playing fundamental chords to derived bases; but surely this might be much better done by giving the derived bases themselves. We cannot see that the system is at all simplified by this extraordinary and to our ears painful process, on the contrary it seems to us merely to be learning and unlearning. Many strong objections might be brought against such method, but they are unnecessary. If the value of the book depends on the pursuance of such a system, it must indeed "be laid down as useless."

And we fear we must come to this decision, for we are very doubtful whether any thing can be correctly gained from it. As another instance of its irregularity and deficiency, no mention is made of the resolution of discords, fundamental or derived basses, and the few progressions named are so clumsily explained, that we doubt whether a student can at all comprehend them.

We are sorry we can say nothing in praise of this little work. Mr. Klose has deceived himself by imagining that he has simplified the subject by omitting much that is really necessary. He has set out with this mistake, and from premises so false the inferences must also be false. Our principles are diametrically opposed to Mr. Klose's opinions. No time is to be saved in learning a science by the rejection or the evasion of important parts. The art of shortening and of smoothing the road lies in simplifying the rudiments by lucid arrangement and clear explanation, not in overleaping necessary elements. Again we say (after Miss Edgeworth) knowledge is worth nothing that is not *exact*.

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"*Stay, Oh stay, thou lovely shade;*" *glee for three voices, composed by S. Webbe, jun.* London. Birchall and Co.

"*O stranger, lend thy gentle barque;*" *a legendary ballad for three voices; by Sir John A. Stevenson.* London. Mayhew and Co.

"*Dear harp of sweet Erin,*" *arranged as a glee for three or four voices; by Sir J. A. Stevenson.* London. Mayhew and Co.

"*The Corsairs' evening song,*" *for three or four voices; the Melody by Rossini; the Words, Symphonies, and Accompaniments, by S. A. Wade, Esq.* London. Mayhew and Co.

Two circumstances particularly reccommend part-songs to our notice—the first is, that we consider excellence in this species of composition to be the peculiar property and attribute of English genius—and the second, that nothing is so likely to propagate and extend the love of vocal art, and with that love, to diffuse so much solace and pleasure, as the general introduction of the amusement of singing in parts into society.

Mr. Webbe's composition is in the legitimate style of glee-writing—is for an alto, tenor, and base—and is a learned production in an elevated manner. All the parts are melodious and sing well—they are all essential, and there is a tone of deep feeling throughout.

Sir John Stevenson's original and arranged pieces are in a light and popular form. The first is a succession of solos for each voice, supported by an arpeggio accompaniment, and closed by a short chorus of the three voices. It is melodious and agreeable. The same may be said of the second, "*Dear harp of sweet Erin,*" which is constructed very much in the same way. They are both within the reach of almost any singer, and can scarcely fail of pleasing a general audience, though certainly possessing no pretensions to any loftier qualifications.

"*The Corsairs' evening song*" is "*Di tanti palpiti*" harmonized, and we mention it only to shew into what various forms this attractive melody is cast.

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"*Mary of Castle Cary;*" *a much-admired Scotch Ballad; the Symphonies and Accompaniments by Miss Paton.* London. Chappell and Co.

"*Forget thee, no, though years roll on; by G. Kiallmark.* London. Chappell and Co. and Goulding and Co.

"*When Clara touched the fairy string; by J. Barnett.* London. Chappell and Co.

"*Good Night;*" *by Augustus Meves.* London. Clementi and Co.

"*Love's delightful hour; by J. Emdin, Esq.* London. Mayhew and Co.

"*Gay summer is flown;*" *by J. Emdin, Esq.* London. Mayhew and Co.

We have selected these six ballads as the best which have lately appeared; but really to number and class such publications is almost as endless a task as it would be to endeavour to count and describe the waves of the sea as they break upon the shore. One has indeed a little more swell—one receives brilliancy or shadow from the sunshine and the cloud, and one seems to effervesce from the impulse of the wind—and of such an order are the incidental differences which serve to distinguish one of these compositions for the hour from another.

Miss Paton's ballad is a sweet and plaintive air, and has obtained a good deal of popularity from her singing it. Appended to the first page we find the following N. B. "This ballad is property." Mr. Hawes's example, it seems, has not been lost upon the appropriators of Scotch airs, but Miss Paton does not go the length of claiming to herself the praise of composing her arrangement. Mr. Kiallmark's ballad is written for Mrs. Opie, and dedicated to that Lady. We are not very much struck with it. The melody is but common place, and the accompaniment is deformed by the same want of originality. It appears to be written with a view to derive effect from the manner of the singer, rather than from its intrinsic merits.

Mr. Barnett's canzonetta is imaginative and elegant. Mr. Meves' song is distinguished by simple and expressive melody and by its general gracefulness, which are indeed the characteristics of

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his writings for the piano forte. We do not remember to have seen a song from his hand before. Mr. Emdin is one of the few who have raised the ballads of amateurs to distinction amongst the writings of professors, even if we may not say above them. These however are scarcely equal to his former productions, though light and agreeable.

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THE LATE MR SAMUEL WEBBE.

Amongst the difficulties we have had to encounter in the commencement and conduct of our Miscellany one has been found, to which we presume our readers have not been less alive than ourselves. We allude to the arrear of information upon almost every topic of science and art, which it seems indispensable should be brought up before any account of the present state of things can be satisfactorily begun—and that we may not be mistaken, we may quote our review of Mr. Bishop's operas* and our account of the King's Theatre†, to explain our meaning. In the one instance it appeared necessary to go through the entire rise and progress of the English dramatic school in order to give the modern composer his due place‡—in the other, it was not less important to afford the public a succinct view of the whole conduct of that stupendous concern, in order to shew the true causes of the embarrassment, and to lead to something like a right understanding of the claims the musical world at large has a right to enforce.

Our sense of justice has led us to regard the merits of the generation of composers nearest our own times and at present existing, as fully entitling them to a similar retrospect. We must often find it imperative upon us to recur to or to review single pieces, the productions of men whose talents were or have been long exerted, although hitherto there has appeared no general, no concentrated account of their works. And although it must be admitted, that according to the degree of ability displayed, the fame of the author will have risen and extended itself, yet it appears to us that such a record is nevertheless desirable, inasmuch as it will serve to fix the intrinsic excellence of the individuals and of their age, to mark the diversity of talent and its employment, and to leave as little as possible of desert behind or in the shade. We propose therefore, from time to time, to insert a general character of such composers—and where

* Vol. 1, page 190. † Vol. 1, page 239.

‡ Upon this article the following conversation was related to us as having taken place between two celebrated English musicians. "Well, Sir, have you read what the Review says of Bishop"—Read it, "O Lord, no, Sir, the man goes back to Adam!" Thus are the critics criticized.

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circumstances admit, to note such peculiarities concerning their lives and characters as consist with the strict rule we lay down to ourselves, not to infringe upon the happiness of the individual, his posterity, or of society, by an impertinent or an injurious blazon of details appertaining to private life. We cannot

"Laugh while suffering nature grieves."

But our reviews of the works of MR. BISHOP and MR. HORSLEY, to which we have before referred, present examples of what we intend, and therefore having announced that we contemplate to do equal justice to all in turn, we shall immediately proceed to the subject of our present essay—MR. WEBBE.

SAMUEL WEBBE was born in 1740. His father was of high respectability and independent fortune, but dying suddenly at Minorca, whither he went to assume an office under Government, while his son was an infant, and the family property being alienated from the rightful descendants, his widow was reduced to such comparative indigence that her son received but very little education, and was apprenticed to the trade of a cabinet-maker at the very early age of eleven. His disposition was averse to so mechanical an employment, and his indenture was no sooner concluded than he determined not to follow his trade. He applied himself to the study of Latin. His mother died in less than a year after this period, and he had recourse to copying music for his support, though as yet wholly unacquainted with the art, to which however he was very much attached. From an obscure professor named BARBANDT, with whom he became acquainted in the course of his business as a copyist, he acquired the rudiments of music. In the mean time his industry was so unceasing that when fully employed he would write from five in the morning till twelve at night, and when this was not the case, he pursued the study of Music, and having attained a respectable knowledge of Latin, he turned to the acquisition of French. At twenty-three he married, and the birth of a child added to his difficulties. His ardour for knowledge however seemed to augment with his embarrassments, and he now engaged an Italian Master. Soon after, he began to teach music and to compose, and scarcely a year passed without his receiving a prize medal, and sometimes two for his glees from the catch club, down to the time when this donation to merit was discontinued. He subsequently acquired a competent and indeed extensive knowledge of the German and Hebrew, nor did he neglect the manly exercises,

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for he is said to have excelled both in fencing and dancing. These high accomplishments were accompanied with a simplicity and goodness of heart which endeared him to the whole circle of his connections.

Such are the interesting particulars in the life of the composer, who is unquestionably entitled, from the excellence, variety, and originality of his productions, to stand at the head of our English glee writers. We are now then to enter into some account of his works.

The succession of amusement derived from catches, madrigals, and glees appears to have been slightly interrupted by the brief and casual introductions of the viols as assistants the voice in the performance of madrigals; and perhaps it may be in a measure owing to the fact that the too generally artificial construction of madrigals, thereby injuring or lowering the expression of passion, made this defect more apparent, and led to the substitution of glees.

A general definition of this species of writing was given in one of our late reviews.* "The English glee," it was there said, is clearly derived from the madrigal, which was only a modification of the ecclesiastical style of composition that prevailed when the madrigal was in vogue. Glees therefore savour more of the church than the theatre. This may be observed even in the most chearful, which have a chasteness and severity of style about them that is quite characteristic, and which is entirely destroyed by any passages of a dramatic cast. Graceful and expressive melody, pure harmony, and modulation carefully studied and conducted, are the elements which compose the really fine glee; and when such music is united to the poetry of our greatest authors, it is not astonishing that it should possess a charm for unsophisticated minds, of which many other species of composition cannot boast. Glees, indeed, are the peculiar delight of all Englishmen who have a real taste for music. They are identified with our tastes, manners, and habits, and when sung by our Knyvetts, our Vaughans, our Sales, and a thousand others, they exert an influence over us which is not often exerted by more elaborate and artificial compositions. It may however be observed, that in a glee the composer has in his power every species of legitimate musical expression, even of things which, at first, seem only capable of being expressed by the orchestra. Take for exam-

* Vol. 3, page 472.

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ple, the storm movements in WEBBE's glee, '*When winds breathe soft*,' in CALLCOTT's '*Father of heroes*,' and in HORSLEY's '*Lo, on yon long resounding shore*.' Persons who have not heard those or similar movements ably performed, are not aware how far a combination of voices may be made to produce in us an idea of some of the most striking phenomena of nature.

The composition of a really fine glee is a matter of no small difficulty. It seems to require a peculiar tact, and a mind deeply imbued with the spirit of those masters from whose writings it may be said to derive its origin. Hence it is, that although many compose glees, few excite much notice. Some are too chromatic, others are too dramatic, and a considerable proportion are wanting in those traits which characterize this species of composition, and which are always expected and felt by those who make it their study and amusement."

If this be true, the legitimate subjects for glees are sentiments abstracted as much as possible from character. And this we take to be the real distinction between the true glee and the spurious compositions assuming the name. Wherever the sentiment is mingled with specific character it ceases to be a glee—it becomes a dramatic trio or quartetto—a scena—a semi-chorus—a something, but not a glee. Thus, for instance, we should exclude DR. CALLCOTT's "*Red-cross knight*," REEVES's "*Oh who has seen the miller's wife*," and MOORE's "*O lady fair*," from the list of glees. They are musical dramatic dialogues or scenes, but not glees.

Our distinction, it will be seen, excludes no subject matter and scarcely any effect that character is supposed to produce. The fine adjurations "*Awake Æolian lyre*,"* "*Thy voice, O harmony*,"† or "*Great Father Bacchus*,"‡ have all the force that personification could bestow. "*By Celia's arbour*,"§ "*How sweet, how fresh*,"‖ breathe all the fervency of love, without any distinct idea of the lover being affixed. "*See the chariot at hand here of love*,"¶ and "*Crabbed age and youth*,"** awake the lighter fires, without conveying any absolute notion of the individual—"*Queen of the silver bow*," ††—infixes deep melancholy; "*Swiftly from the mountain's brow*," ‡‡ the bright sensations, inspired by the loveliest views of nature, at the hour of prime —"*Wine does wonders*," §§ and "*Life's a bumper*" ‖‖—fill the mind

* Danby. † Webbe. ‡ Paxton. § Horsley. ‖ Paxton.
¶ Horsley. ** Stevens. †† Hindle. ‡‡ Webbe.
§§ Eccles. ‖‖ Wainwright.

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with all the joviality of the table, yet to none of these can we assign more than a general character. Indeed the circumstance of their being sung by a plurality of voices confer especially a general distinction. But perhaps even this produces in the mind a livelier emotion, as one which leads to the comprehension of a greater number of objects, just as a richer and more delightful sensation is produced upon the ear, upon the physical organ, by the combinations of harmony.

These considerations lead us therefore to perceive why the glee is so justly a favourite, and why it concentrates the usual attributes of expression of sentiment in as high, if not a higher degree, than any other species of composition, while it retains a purity which is peculiarly its own. These are the qualities which appear to us to make it so peculiarly national, so peculiarly English. Its construction completely harmonizes with the chaste, tender, mild, and gentle, yet warm and true expression of passion, banishing all extravagance, congenial to the English delicacy, yet not wanting the English strength and depth of feeling.

In our review of MR. HORSLEY'S glees will be found a sketch of the rise and progress of this species of part-song, from which it appears that the art of glee writing was in its meridian when MR. WEBBE began to compose. One circumstance particularly induces us to revert to the last half of the century, when so many men of eminent talent in the department flourished. They were called into the field of exertion, and stimulated and encouraged by the demand for glees which the founders of the Catch Club originated and propagated, thus proving to demonstration, that public spirit in the prosecution of the arts may be esteemed the parent as well as the protector of genius. We wish to apply this observation to English talent in general as engaged in music, and to hold it up to the patrons of the art who complain of our deficiency in the loftier branches of composition. A bounty upon production, to use the language of commerce, we are persuaded is all that is wanting.

But although such men as LORD MORNINGTON, the PAXTONS, DANBY, COOKE, and STAFFORD SMITH, had written and were enjoying the high reputation they deserve, MR. WEBBE has equalled, and considering the number, variety, and beauty of his works, eclipsed them all.

* Vol. 2, page 107.

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Mr. Webbe's glees and part songs have been collected and published in three volumes, and they amount to no less than one hundred and seven compositions. We have subjoined the list, and this collection, though it by no means comprises all his works, for he has written masses and songs* which have obtained great celebrity, may yet be considered as comprehending those parts which have most essentially contributed to his fame.

As o'er the varied meads
A generous friendship
As Nancy danced
Arise ye winds
As the moments roll
Around the festive board
Alas, how vain
Awake sweet muse
Belinda's sparkling wit
Bacchus Jove's delightful boy
Breathe soft ye winds
Balmy Zephyrs
Bid me when forty winters
Come live with me
Come rosy health
Cecilia more than all
Cupid my pleasure
Come push round
Discord dire sister
Daughter sweet
Divine Cecilia
Fair eye of night
Glorious Apollo
Great Bacchus
Hither all ye loves
Hail happy meeting
Hence all ye vain delights
Hail music
If love and all the world
In care and sorrow
I'll enjoy the present time
Let not love
Live to day
Music's the language
Me Bacchus fires
My fair is beautiful
My name it is Slight
Now I'm prepared
Non fide al mar
O night
O love
On his death bed
O come O bella
Pretty warbler
Quand 'io bevo
Rise my Joy
Sister of Phœbus
Seek not to draw me
Surely that's the charming maid
Since I'm born a mortal man
So full of life
Swiftly from the mountain's brow
Sweet bird
To me the wanton girls
Thy voice, O harmony
The spring
To the festive board
There behold the mighty bowl
'Tis beauty calls
The mighty conqueror
Thy beauteous eyes
The death of fair Adonis
The girl that I love
To the pale tyrant
The sun that sets
To the gods of the ocean
The man who in his breast
The fragrant painting
The gods of wit and wine
To love I wake
The glorious sun
True as the needle
To a heart full of love
The blossom so pleasing
When innocence and beauty
When charming Chloe
When shall we three meet again
Who can be happy

* "The mansion of peace" was one of these, and was amongst the most esteemed of the late Mr. Harrison's performances. It is indeed a ballad of great sweetness, simplicity, and expression.

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When winds breathe soft
When nature formed
Where'er my Delia comes
Wine gives the lover vigour
Wanton gales
What bright joy
When we dwell

We our short lives will measure
Where hapless Ilion
What may arrive
With breath
Wine and good cheer
You gave me your heart
Yes fortune.

Upon looking over this list every one will be struck, not only with the general variety, both in point of subject and of treatment, but with the numerous favourite glees which have place and precedency both in the orchestra and at table up to the present hour. Not less than twenty of these compositions are continually to be found, one or other of them, in every concert bill, to be heard in every room where glees are sung, and when we barely point out the diversity of style in pieces of such admitted superiority as the following:—"*Discord dire sister*"—"*Hence all ye vain delights*"—"*When winds breathe soft*"—"*Swiftly from the mountains brow*"—"*Pretty warbler*"—"*Thy voice, O harmony*"—"*The mighty conqueror*"—"*Bacchus Jove's delightful boy*"—"*Come live with me*"—and "*Glorious Apollo:*" scarcely a word more is necessary from us to recall to memory the claims to immortality which the author of these admirable compositions enjoys. These are his popular pieces, and though they are certainly pre-eminent above the rest, there are many which are only a shade below them in originality and beauty. Certain it is, that no other author has written things of such choice and rare excellence. We have so often spoken at large, and indeed in this article have recited what are the real requisites of a fine style of writing in this species, it would be quite superfluous to enter into any long analysis of the structure of MR. WEBBE's compositions. One circumstance however especially forces itself upon our observation. MR. WEBBE undoubtedly is not exceeded by any in the disposition of his parts, in the richness of his harmonies, in the natural, easy, and effective succession of his modulation; but above all these we consider the beauty, grace, and flow of his melodies as the peculiar attribute of his genius, and as that which has principally attracted such universal attention. The melody of "*Swiftly*" is unrivalled—there is nothing like it. The images, the rythm, and the choice of words in the poetry of this beautiful description of morning, are felicitous in the highest degree, but we know of nothing in music that so precisely accords with the fresh and breathing spirit, the physical joy and

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animation therein painted, as this cheerful yet elegant melody, which runs indeed through all the parts. The same genius informs the complicated movements of "*When winds breathe soft.*" These two have been termed not unaptly the Queen and the King of Glees. There is indeed none more noble, majestic, and commanding than the last—none more graceful, beautiful, and sweet than the first. It is a curious fact that the world owes one of the finest part-songs ever written to the casual chance of the author's receiving the words as the envelope of some article purchased by his servant at a chandler's shop, which was the circumstance that gave the poetry of "*When winds breathe soft*" to MR. WEBBE's notice. The fact is recorded by MR. RICHARD CLARK as delivered to him by MR. WEBBE himself, in the preface to his collection of the words of part-songs sung at the different societies.

Such are the slight outlines of this great musician's biography. In concentrating these few but authentic particulars of his history, and in combining them with a list of his principal works, we have done all that in us lies towards giving him a more complete, and we trust more lasting record in the musical annals of the country, than he has hitherto enjoyed. Add to his fame we cannot—but we hope we may assist in concentrating and preserving a knowledge of the materials ("monumentum ære perennius") with which his great celebrity has been erected.

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THE ROYAL ACADEMY OF MUSIC.

In one of the very early parts* of our Miscellany was inserted a letter signed Vetus, on the Character of Musicians, in which "A Collegiate Establishment, for the Education of Youth, designed for the profession of music," was advocated and recommended. We have since inserted an account of the foreign Conservatories,† and in our very last Number (14) our respected and able Correspondent, F. W. H. submitted slight outlines of a general plan for such an institution. By this recapitulation we do not mean to arrogate to ourselves the origination of the design we are now about to lay before our readers. With such examples of attainment before us as the school of Naples has for so long a time presented—with the visible effects of musical education upon the musical character of Italy and of Germany—and above all, with the labours of the Conservatorio of Paris continually brought forward, we lay no claim to the suggestion. But there is a point in the progress of things when countries become ripe for the execution of useful projects. This maturity is very often, indeed generally, hastened by circumstances, and amongst those circumstances, not the least stimulant and effectual, is literary discussion. The Profession at large, we are happy to say, admit that the circulation of our work has done more towards diffusing a philosophical view of the advantages which music, both as a science and as an art, both as to its own character and as to the character of its professors, may derive from a connection with letters, than any other attempt that has hitherto been made to advance all these important objects. Thought and discussion have been alike promoted, and therefore we may perhaps be allowed to hope that our endeavours have operated amongst those causes, which have at last tended to assist the realization of a design, that if *rightly managed*, must, we are confident, ameliorate the condition, improve the science, extend the practice, enlarge the understanding, and consequently exalt the character of musicians.

Before we consider the nature of those principles which ought to regulate such an institution, it should seem necessary to relate what

* Vol. 1, page 284.

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had been done towards the formation of an academy previously to the communication of the grand scheme which forms the foundation of our article, as well as the subsequent transactions relating thereto. And here, as we shall very independently and very freely enter into the details, we must entreat the reader to bear in mind the universal tone and temper of our writings. We beg him to know that the Editor of the QUARTERLY MUSICAL MAGAZINE AND REVIEW is not of the profession of music, nor ever has been, nor is he in any way connected with professors, except through the medium of the publication he conducts. However solicitous therefore he may appear in supporting the objects or advancing the just pretensions of that body, he can be impelled by none but general interests and (he trusts) enlarged views—by principles that regard the universal œconomy rather than individual prejudices, predilections, or concerns—in short, by a desire to procure for liberal art and enlightened artists, that place in society, to which the influence they exert over the happiness of mankind, by the grace and polish they lend to manners and the solace they afford in life, very deservedly entitles them.

MR. LIVIUS, an amateur of high distinction, some months since had interested himself deeply in the formation of an academy, and had even proceeded to publish a prospectus for an establishment for vocal instruction, when a discussion upon the subject was brought on at THE PHILHARMONIC SOCIETY, and it was resolved to enter at large into the consideration of a more general design. The Members were solicited to put the Society in possession of their views. A committee was formed, and the utmost attention was bestowed upon the design for some months. MR. LIVIUS (we believe) brought forward a plan. MR. BURROWES entered at large into the principles which ought to be observed in laying down regulations for such an establishment, and lastly, MR. WALMISLEY produced the sketch of a series of principles. The committee had prepared their report, and a general meeting was held for the purpose of printing and promulgating the prospectus, when, to the surprise of the Members, the establishment of A ROYAL ACADEMY OF MUSIC, under the patronage of THE KING, with a list of Directors, Trustees, and a Sub-committee, and a complete system of digested rules and regulations, was announced, on the very day the general meeting was held. We have some reason to believe that every Mem-

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ber of the Philharmonic Society disavowed all knowledge of the proceeding which thus put so unexpected a period to their deliberations. The thing was thus taken entirely out of their hands.

We shall now give the plan thus brought into life and activity, we shall detail the progress it has made, and we shall then proceed to examine its nature and effects, interspersing and adding such facts and observations as may arise and as may elucidate the object all parties have in view—namely, the exaltation of the character of the art and its professors.

Rules and Regulations of the Royal Academy of Music.

The British Institution, for promoting the Fine Arts in the United Kingdom, established on the 4th of June, 1805, having been found eminently successful in the objects proposed to be attained by it, this institution shall be considered as established upon similar principles, and shall follow its rules and regulations as far as practicable.

CHAP. I.—*Of the Object of the Institution.*

1st. The object of the institution, under his Majesty's patronage, is to promote the cultivation of the science of music, and afford facilities for attaining perfection in it, by assisting with general instruction the natives of this country, and thus enabling those who pursue this delightful branch of the fine arts, to enter into competition with, and rival the natives of other countries, and to provide for themselves the means of an honorable and comfortable livelihood.

2d. With this view it is proposed to found an academy, to be called the "*Royal Academy of Music*," for the maintenance and general instruction in music of a certain number of pupils, not exceeding at present forty males and forty females.

CHAP. II.—*Of the Subscribers and their Privileges.*

1st. The institution is to be founded and maintained, by contributions and annual subscriptions, which shall be divided into four classes.

1st class—Contributors of one hundred guineas or upwards in one payment, or fifty guineas and upwards, and under one hundred guineas, and an annual subscription of five guineas.

2d class—Contributors of fifty-five guineas or upwards in one payment, or ten guineas and an annual subscription of five guineas.

3d class—Contributors of thirty-five guineas in one payment, or of five guineas and an annual subscription of three guineas.

4th class—Contributors of twelve guineas in one payment, or an annual subscription of three guineas, and not less than one guinea.

The first payment of fifty, ten, and five guineas, will include the subscription for the current year.

2d. The subscribers of the 1st class are to be governors, they are to have the privilege of being present at, and of introducing two persons to, all the concerts, trials, or rehearsals, which shall take place in the institution, and all the public examinations of the pupils; they will also, with the

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subscribers of the 2d and 3d classes, have the recommendation and election of all the students to be admitted into the academy, and will have three votes for each student at each election.

3d. The subscribers of the 2d class are to have the same privileges as those of the 1st class, except that they will have two votes only at the election of the students, and may introduce one person only instead of two, to the concerts, rehearsals, and examinations.

4th. The subscribers of the 3d class are to have the same privileges as the former classes, except that they will have only one vote at the election of the students, and a free admission for themselves only to the concerts, rehearsals, and examinations.

5th. The subscribers of the 4th class will be entitled to a free admission to the public examinations of the pupils only.

6th. All the subscriptions shall be paid on or before the 25th of October in each year, into the hands of Messrs. Coutts and Co. who are appointed the bankers of the institution.

7th. If any subscriptions remain unpaid after the 25th of March following, the subscribers shall cease to be members of the institution, and shall not be re-admitted, until they have paid all the arrears due from them.

CHAP. III.—*Of the Government of the Institution.*

The government of the institution shall be vested in a committee of directors and a sub-committee.

1.—*Of the Directors.*

1st. The directors shall be chosen from among the governors: they shall be twenty-five in number, and consist of a president, four vice-presidents, and twenty directors.

2d. The president shall be elected annually by the directors; he shall preside at the general courts and at the meetings of the directors; in his absence one of the vice-presidents shall preside, according to seniority of nomination.

3d. One vice-president and four other directors shall go out annually, by rotation, and shall not be eligible to be re-chosen, until after the expiration of one year.

4th. The regular vacancies occurring in the direction shall be filled up by ballot out of the governors; all temporary vacancies shall be filled up by the directors themselves out of the same class.

5th. No court shall be competent for the transaction of business, unless the president, or one of the vice-presidents, and six other directors, shall be present.

6th. The directors shall have the power of framing hereafter any bye-laws for the government of the institution, and of modifying and altering the present rules and regulations, and of making such regulations respecting their own meetings, and the conduct of business therein, as they shall think fit, so as such regulations be not contradictory to the fundamental rules of the institution.

7th. They shall nominate a sub-committee out of the three first classes of subscribers, for the purposes after mentioned.

8th. The following noblemen and gentlemen are appointed directors to act until the first Monday in June next, when a new election shall take place for the succeeding year, and all the present directors shall be eligible to be then re-chosen. In case of any vacancy occurring previous to June next,

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the same shall be filled up by the remaining directors from among the governors.

DIRECTORS.

The Duke of Devonshire, *President.*
The Archbishop of York,
The Marquis of Ailesbury,
The Earl Fortescue,
The Earl of Darnley, } *Vice-Presidents.*

The Duke of Wellington	The Earl of Morley
The Marquis of Cholmondeley	Lord Ravensworth
The Earl of Lonsdale	The Vice Chancellor
The Earl of Wilton	Sir George Warrender, Bart.
The Earl of Belmore	Sir James Langham, Bart.
The Earl of Scarbrough	The Honorable John Villiers
The Earl of Fife	George Watson Taylor, Esq. M. P.
The Earl of Brownlow	William Curtis, Esq.
The Earl of Mount Edgecumbe	Francis Freeling, Esq.
The Earl of Blessington	John Julius Angerstein, Esq.

2.—Of the Trustees.

1st. All the property and funds of the institution shall be vested in five trustees, in trust for themselves and the other subscribers.

2d. The first trustees shall be

His Grace the Duke of Wellington	The Vice Chancellor
The Earl of Lonsdale	Sir Edmund Antrobus
Lord Burghersh	

3d. Any vacancy occurring from death or resignation, shall be filled up by the directors, at a meeting to be specially called for that purpose.

3.—Of the Sub-committee.

1st. The sub-committee shall consist of nine members, to be chosen by the directors out of the three 1st classes of subscribers; they shall elect a chairman from among themselves.

2d. To avoid the inconvenience attending an annual change of the sub-committee in the infancy of the institution, and to afford them the necessary time for its advantageous establishment, the first sub-committee named shall continue in office for three years.

3d. During this period, if any vacancies occur in their body, from death or resignation, they shall have the power of filling up such vacancies from among the persons eligible to be elected.

4th. During the temporary absence of the chairman, or any other member of the sub-committee, the remaining members shall fill up the vacancy by some other eligible person, who shall act until his return.

5th. At the end of three years, three of the members shall go out annually by rotation, whose places shall be filled up by the directors by ballot. The members retiring shall be eligible to be re-elected.

6th. There shall be no business transacted at any meeting of the sub-committee, unless three members be present.

7th. The whole direction and management of the institution, and of the expenditure of the funds, shall be vested in the sub-committee, who are empowered to draw for and disburse all the monies necessary for that purpose; they shall have the entire superintendence of the academy and students, and the appointment and controul of all the professors and masters, whose duties and salaries shall be fixed by them.

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8th. One week at the least, previous to the first Monday in June in every year, the sub-committee shall make out and present to the directors an account of the receipts and expenditure of the establishment for the preceding year, which account shall be audited by two auditors, to be chosen by the directors out of their own body, who shall report the result to them.

9th. The sub-committee shall at the same time make an annual report to the directors of the state of the institution, which, with the account, shall be published for the general information of all the subscribers.

10th. They shall be at liberty to propose to the directors such additions to, or alterations in, the bye laws and regulations of the institution, as they may in their judgment consider for its advantage.

11th. The sub-committee shall appoint a treasurer and secretary, with such salary as they may think fit, who shall act under them during pleasure, and be wholly subject to their controul.

12th. The following noblemen and gentlemen are hereby appointed of the first sub-committee, and shall continue in office for three years, viz.

Lord Burghersh	Sir Andrew Barnard
Sir Gore Ouseley	Sir John Murray
Count St. Antonio	The Hon. Archibald Macdonald

who are empowered to add the remaining three members to their number. Of this sub-committee Lord Burghersh is appointed the chairman.

Of the Meetings of the Sub-committee.

1st. The sub-committee shall meet at such times, and according to such regulations as they shall hereafter establish, provided that there shall be at least one meeting to be held on the first Monday in each month.

4.—*Of the Treasurer and Secretary.*

1st. The treasurer and secretary, as soon as it shall be found practicable, shall reside in the house of the institution, and shall constantly be in attendance previous to, and at the meetings of the directors and sub-committee, and during such hours in each day as shall be appointed by the sub-committee, as well as at all other times which shall be required by them, or be necessary to carry on the business of the society.

2d. He shall take minutes of the proceedings at all meetings, and enter them fairly into a book to be kept by him for that purpose, and shall, under the direction of the committee, write all letters and other communications from the sub-committee, and shall have the care of all the books, papers, and writings belonging to the society, which shall be kept in the house of the institution, that they may be always in readiness to be produced at the meetings of the sub-committee, or to any of its members who may require to inspect them.

3d. On the first of January in every year, he shall apply to and receive from the bankers of the institution, an account of all the contributions and annual subscriptions which shall have been paid into their hands for the current year, from which he shall make out a list of the arrears due, and he shall thereupon apply to each subscriber whose subscription remains unpaid.

4th. He shall pay and disburse all monies due from, or payable by the institution, and shall keep particular accounts of all his receipts and payments.

5th. He shall examine and audit the accounts of the tradesmen to be employed by the institution, and, under the direction of the sub-committee, give all the orders necessary for the conduct and maintenance of the establishment.

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6th. The accounts of the treasurer shall be made out quarterly, and submitted to the inspection of the sub-committee; in them he shall shew, and properly vouch, all the monies that have been received and expended during the preceding quarter, and the balance remaining in his hands.

CHAP. III.—*Of the Academy and Professors.*

1st. There shall be founded an academy, for the maintenance and instruction in music, of a number of students, not at present exceeding 40 males, and 40 females, to be opened on or before the first of January, 1823. This number to be encreased or diminished, as the funds of the Institution may be adequate to the support of a greater or less number.

2d. For this purpose, a convenient building shall as soon as possible be provided by the sub-committee, of which a separate part shall be appropriated for the male students, and another for the females.

3d. In addition to the above establishment, there shall be received into the academy extra students, who, according to certain rules of admission, shall be entitled to all the advantages of the institution, except their maintenance and lodging.

4th. A person of character and repute, to be called the principal of the establishment, or a board, consisting of three professors, as the sub-committee may hereafter decide upon, shall be placed at the head of the academy, to whom shall be entrusted the general direction of the musical education of the students.

5th. There shall be a master and mistress of each school, resident in the house, to whom shall belong the duty of superintending and attending to the discipline and conduct of the students, and who shall be charged with all the internal arrangement of their respective establishments, subject, nevertheless, to the directions and general controul of the Sub-committee.

6th. Under them, and subject to their direction, there shall be sub-preceptors and sub-governesses, to assist in the management of their several departments.

7th. The principal or board, as the case may be, and the master and mistress, shall communicate upon all subjects relating to their several departments with the sub-committee, from whom they shall receive the necessary directions.

CHAP. IV.—*Of the course of Study.*

1st. The first object in the education of the students will consist in a strict attention to their religious and moral instruction; next, the study of their own and the Italian language, writing, and arithmetic, and their general instruction in the various branches of music, particularly in the art of singing, and in the study of the piano-forte and organ, of harmony, and of composition.

2d. A fit arrangement shall be made, at the opening of the academy, for the performance of divine worship, and the proper attendance thereon of the pupils.

3d. The professors in music belonging to the establishment, will become by their appointment, and during the period they shall retain it, members of a council, to be presided by the principal, to which shall belong the reporting to the Sub-committee upon the aptitude of the students recommended, and the examination of the students at the periods which shall be fixed, as also the consideration or decision of all other points referred to them by the sub-committee. In this council the votes will be equal, the casting vote being reserved to the principal.

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CHAP. V.—*Of the Qualification of the Students.*

1st. No student shall be admitted at an earlier age than 10 years, nor later than 15 years old.

2d. They shall have received such previous instruction, as to be able to read and write with tolerable proficiency.

3d. They shall have shewn some decided aptitude or disposition for music, to be ascertained by the professors and masters in council.

4th. As the object of the institution is to bring up persons who may in after life devote themselves to the profession of music, so where no sufficient aptitude in the student is shewn, as it would not be of advantage to him to be brought up in a line of life in which he would not be likely to succeed, an examination as to the progress and attainments of each pupil shall take place by the principal and professors of the institution, after twelve months from their entry, and according to their report, the continuance or not of the pupil on the establishment shall be determined upon by the sub-committee.

5. Each student must at the time of admission come decently clothed, and continue to be so, as the establishment will not charge itself with any expence on that head.

CHAP. VI.—*Of the Admission of the Students, and Payments in respect thereof.*

1st. The subscribers of the first class will have the recommendation of the half of the students to be first admitted on the establishment, the number of which will be determined by the sub-committee, in reference to the amount of the subscriptions collected; the recommendation of the remaining half of the students will belong to the second and third classes of the subscribers.

2d. They will be admitted by ballot in each class of subscribers. The governors will ballot for the first half, the other two classes of subscribers will ballot according to the number of votes belonging to each, for the remaining half.

3d. The admissions of future pupils on vacancies, will also be upon the recommendation of the subscribers of the first, second, and third classes, in the following manner:—

4th. Each subscriber shall send to the secretary, in writing, the name, age, and place of abode of the person recommended by him for admission, and also of the situation in life of the parents, which notice shall be immediately entered in a book to be kept for that purpose, to be called "The Recommendation Book."

5th. At such period as shall be fixed by the sub-committee, notice shall be given to the respective students so recommended, of the time and place when they will be required to attend for the purpose of being examined as to their fitness.

6th. At the time so appointed, each of the pupils proposed for admission, shall attend and be examined by the professors and masters of the establishment, in manner before directed, as to their proficiency in reading and writing, and aptitude or disposition for music, who shall report their opinions in writing thereon to the sub-committee, who shall then decide whether the pupil shall be placed on the list of candidates or not. To avoid expence and inconvenience to persons residing at a distance exceeding 50 miles from London, such persons shall be allowed to be previously examined as to their fitness, by three competent masters of the district in which they reside, who shall transmit a certificate of qualification, in writing, to the sub-committee,

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for their consideration and decision as to their being placed on the list of candidates.

7th. From the candidates so placed, the subscribers of the first, second, and third classes shall fill up by ballot all the vacancies that shall occur.

8th. The mode of conducting this ballot, and the time when it shall take place, shall be fixed by the sub-committee, and submitted to the directors for their approbation.

9th. Each student shall pay ten guineas to the funds of the establishment at his or her entry, and afterwards five guineas per annum during the time he or she shall remain in the academy. The pupil must always be properly attired.

10th. On failure of any of these conditions, or of the subscriber who recommended the pupil ceasing to be a member by non-payment of his annual subscription, the student so recommended by him shall no longer continue on the establishment, unless from special circumstances the sub-committee shall otherwise direct. This is not intended to apply to the case of the death of any subscriber.

11th. The children of professors in music, when properly certified to be so by the subscriber proposing them, shall be admitted at half the first subscription, namely, five guineas, and afterwards a yearly payment of two guineas.

12th. The extra students, not regularly belonging to the establishment, shall be recommended by subscribers of the three first classes, and shall pay fifteen guineas per annum to the funds of the society, except where the students recommended shall be certified to be the children of professors in music, when their annual payment shall be ten guineas.—Rules for their admission, as to their ages and qualifications, and the regulations to be observed by this class of pupils, will be laid down by the sub-committee, the strict observance of which will be required by them.

13th. No student shall remain in the academy, and at the charge of the institution, beyond the age of 18; but the sub-committee may allow such students as they may think fit to continue to receive instruction from the masters of the establishment after that age, provided they continue the yearly payment they have made up to that period.

CHAP. VII.—*Of the Concerts and Examinations.*

1st. There shall be one or more public concerts in each year, at which such of the students as are sufficiently advanced shall be produced; the profits of this concert shall go to the benefit of the establishment, except when any of the students are retiring in that year from the academy, when so much of the profits as the sub-committee shall direct shall be divided amongst them, as a portion which may assist their comfortable establishment in the world.

2d. Previous to each concert, there shall be a public rehearsal, at which all the students shall be present.

3d. There shall be public examinations of the students, to be held on such days as shall be fixed by the sub-committee in each year, at which shall be distributed such medals or other rewards as the sub-committee shall judge proper.

CHAP. VIII.—*Of the Visitors.*

It being desirable that the ladies interested in this institution should be induced to give their assistance towards the observance of discipline by, and the advancement of the female students, four ladies shall be appointed visitors, to be selected from the subscribers to the institution, by the sub-

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committee, who shall be requested from time to time to visit the establishment—to give their kind attention to, and inspect the management and conduct of the pupils, and to recommend to the sub-committee the adoption of such measures as they may judge more conducive to the advantage and improvement of the students, and the general interests of the institution.

Ladies who are subscribers, and who will allow their names to be inserted in the lists from which the visitors are to be chosen, will be kind enough to send their names to the sub-committee, who will announce to each the turn in which it would be desirable they should enter upon, and remain charged with, the duties required, together with all other regulations.

List of ladies who have already agreed to place their names upon this list:

Dowager Duchess of Richmond
Duchess of Wellington
Countess of Jersey
Countess St. Antonio
Countess of Morley
Right Hon. Lady Burghersh
Right Hon. Lady C. Paulett
Right Hon. Lady Maryborough
Right Hon. Lady Elizabeth Palk
Hon. Lady Murray
Hon. Mrs. Villiers
Mrs. Arbuthnot
Mrs. Rigby.

CHAP. IX.—*Of the Honorary Members.*

1st. Honorary members may be elected by the sub-committee, who shall have the privilege of personal admission to the concerts, rehearsals, and examinations.

2d. They shall be confined to musical professors of this country, and officers of any foreign musical institutions.

CHAP. X.—*Of the Election of Directors.*

1st. The directors shall be elected by ballot in the usual manner, at a general meeting of the governors, to be held on the first Monday in June in every year, at one o'clock p. m.

2d. The ballot shall commence at two o'clock, and continue open till four o'clock, two scrutineers being previously appointed by the chairman to examine the lists, and declare the result.

3d. No election shall be considered as having taken place, unless seven directors at the least shall have balloted.

4th. When at any election the votes shall be equal, the President shall have a double or casting vote.

CHAP. XI.—*Of the Receipt and Expenditure.*

1st. All receipts shall be applicable to the payment of the current expenees of the institution in the first instance, and the surplus shall be applied either in premiums, or added to the permanent stock of the institution, in such proportions as the sub-committee shall think fit, who shall annually report to the directors what they have done in this respect.

2d. No sale, mortgage, incumbrance, or disposition of any freehold or leasehold property of the institution, or of any of its permanent stock, shall be made by the trustees, except with the approbation and concurrence of the Directors, at a meeting to be previously held after eight days' notice, unless it be the sale of part of their property in the public funds, which sale may be made under the orders of the sub-committee, whenever it may be necessary to carry on the general purposes of the institution.

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(Circular.) *Committee Room, 40, Pall Mall, 23d July, 1822.*

Sir,

By the rules and regulations established for the Royal Academy of Music, and sanctioned by his Majesty, we, the sub-committee appointed for the management of that institution, anxiously desiring to secure for the students to be brought up in it the assistance of your distinguished talents, enclose for your information the names of the other eminent professors whom we propose to associate with you, together with the statement of the different departments in which we are desirous the assistance of each should be given, and we at the same time request that you will occupy the situation of professor for the study of the organ and piano forte therein pointed out for you.

Doctor Crotch has been appointed the principal of the academy, and you, together with the eminent professors belonging to the establishment, will form a council, presided by him, at which the examination of the students will take place, and where all other questions submitted to you for your determination or decision will be discussed.

With regard to the emoluments of the situation proposed to you, it is intended that you should be remunerated according to the time which upon calculation you should think the duties you will be charged with will occupy.

The period at which your services will be required will be announced to you through Doctor Crotch, with whom, as principal of the establishment, you are requested to place yourself in communication.

As we are aware that a person of your eminence will have your time so much occupied as to render it difficult to attend to the earlier instruction of the pupils, it is proposed (always subservient to your wishes upon the subject) that persons of younger standing in the profession than yourself should be placed under your directions to instruct in the rudiments of the particular branch of music which is intrusted to you.

I am, Sir, your obedient humble Servant,

BURGHERSH.

ORGAN AND PIANO FORTE.

Mr. Clementi	Mr. Horsley
Mr. Cramer	Mr. Potter
Mr. Greatorex	Sir George Smart

ENGLISH AND ITALIAN SINGING.

Mr. Braham	Mr. Liverati
Mr. Crivelli	Mr. Vaughan
Mr. Knyvett	

HARMONY AND COMPOSITION.

Mr. Attwood	Mr. Cramer
Mr. Bishop	Doctor Crotch
Mr. Coscia	Mr. Shield

CORDED INSTRUMENTS.

Mr. F. Cramer	Mr. Mori
Mr. Dragonetti	Mr. H. Smart
Mr. Lindley	Mr. Spagnoletti
Mr. Loder	Mr. Watts

WIND ISTRUMENTS.

Mr. Ashe	Mr. Nicholson
Mr. Griesbach	Mr. Puzzi
Mr. Mackintosh	Mr. Willman.

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Rules for the Principal, and Board of Professors, of the Royal Academy of Music.—1822.

ARTICLE 1.—It being considered conducive to the interests of the academy that the principal should be assisted in his duties by associating with him a certain number of Professors, it has been determined to form a board for that purpose.

The board will be composed of the principal (who is to be the president) and four professors.

ARTICLE 2.—Each member of this board will have a vote on all questions brought before it, and in case of an equality of votes, the principal will have a casting vote.

ARTICLE 3.—The members are to be called together by the principal, when necessary. In the absence of the principal, his place is to be supplied by one of the other members present, to be then appointed by them.

ARTICLE 4.—No board will be considered constituted to act unless three members are present.

ARTICLE 5.—The functions of the board will be to assist the principal in the examination of the pupils, and in the other duties pointed out in the fifth and ninth articles of the rules and regulations for the professors.

ARTICLE 6.—That the business of the institution may not be interrupted by the absence from sickness, or any other cause, of the members of the board of professors, there shall be two supplementary members, to be hereafter named by the committee of management, who will take their places at this board, upon the absence of any of the members who belong to it; but it will remain with the committee to fix the period when these members shall take their seat, and during which they shall continue to act. These members, while acting, will have the same privileges as the permanent members.

ARTICLE 7.—In becoming a member of the board of professors, and so long as they shall continue to fill that situation, the professors will be expected to give their attendance at the board when called upon to do so, due notice being previously given to them of the day, and upon all occasions to contribute as far as they are able to promote the objects and advantages of the establishment; and if from unavoidable professional engagements they shall not be able to attend the meetings or examinations when summoned, they are to give timely notice of their intended absence.

Rules and Regulations to be observed by the Professors of the Royal Academy of Music.

ARTICLE 1.—Each professor, called upon to teach in the academy, shall instruct according to his own system, and the students placed under him shall remain so while they belong to the academy.

ARTICLE 2.—Each professor will be required to attend twice a week at the academy, for the purpose of instructing the pupils; he may appoint under-professors to instruct such of them as he may judge not sufficiently forward to receive his own lessons; such under-professors being previously proposed to the principal, and through him submitted to the sub-committee for their determination, and the professor naming them being responsible for their character and talents. The under-professors may also act for the professors, when urgent circumstances shall prevent their personal attendance at the academy; but upon the distinct understanding, that no professor shall twice together send an under-professor to do his duty at the academy,

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unless unforeseen circumstances shall prevent his own attendance, and his absence shall be sanctioned by the principal, who is to construe this article with indulgence, in reference to those professors who have engagements in the country.

In all cases of substitution, the rate of payment shall be decided on by the sub-committee, after communication with the principal, or principal and board, and abated from the fixed salary of the professor sending the substitute. It will be expected that these sub-professors shall be selected out of the students of the academy, whenever any shall be sufficiently advanced for that purpose.

Article 3.—It is considered that each professor should be entrusted with the charge of a certain number of pupils to be hereafter decided; and as the time necessary for each lesson to this number will vary according to the nature of the study, this will be an object of particular arrangement with each professor.

Article 4.—The committee of management having arranged that the admittance of pupils shall take place at the commencement of each quarter only, each professor will be remunerated quarterly, according to the number of hours he is required to attend; his engagement may also take place for the year, subject to variation at the end of every three months, according to the number of pupils who may be placed under him; and each professor, upon being called on to attend, shall give in to the principal his terms, which shall be subsequently considered, and decided on by the committee of management.

Article 5.—There shall be held quarterly an examination by the principal, or principal and board, subject to the approval of the sub-committee, for the admittance of students to the academy, to which the professors who may be summoned by the committee of management shall be present, and give their decision as to the eligibility of each student, and his fitness to be received into the academy; and as to the fitness of students, who shall have been twelve months in the academy, to be continued on the establishment. At these examinations, there shall always be present a professor of the particular instruments, for the study of which, the students to be then admitted, are destined.

There shall also be quarterly examinations by the principal, or principal and board, on each of the same days (except the quarter in which the annual examination is to take place) of such of the pupils already admitted into the academy as shall be selected by the principal, in order to ascertain their progress, and the attention paid by them and their masters to their studies; the result of these examinations shall be reported to the committee.

Article 6.—A council of the professors employed in the academy shall be called once a quarter, at which each professor, who may be desirous of so doing, shall give an account to the principal of the progress of his pupils, and make any remarks upon their genius, qualifications, conduct, &c. which he may deem fit to be made known.

Article 7.—Each professor attending the academy, shall each day of attendance sign his name in a book to be kept for that purpose, and the hour of his arrival and departure; this book shall be deposited with the principal, and be by him from time to time laid before the committee of management.

Article 8.—All communications upon the subject of the relative duties and employments of the professors and the students, shall be made in writing, and sent to the principal, by whom they are to be submitted to the consideration and for the decision of the committee of management, and through whom the decisions will be made known to the professors.

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ARTICLE 9.—In addition to the examinations already provided for, there shall be an annual examination of the students, on a day to be fixed by the committee; fifteen days previous to which day each professor shall report to the principal the pupils under his care, whom he considers fit, and who are desirous of being examined upon this occasion. The principal shall examine the students proposed for examination in harmony and composition; and, in conjunction with the board, shall class the several students according to their respective merits, and adjudge those whom they consider entitled to the prizes. The students, who are to be tried on particular instruments, will be heard before the principal, or principal and board; and such of the subscribers, and the persons they have the right of introducing, as may be present, each professor (except the teacher of the pupil) will give his vote, by ballot, in favour of the pupil he shall deem most worthy of reward; and the students having the greatest number of votes, shall then receive the several rewards appointed for distribution by the committee of management.

ARTICLE 10.—All the professors belonging to the establishment will be expected to direct the studies of the pupils with their best skill and judgment, so as to make them an honour to themselves and to the institution.

ARTICLE 11.—In order to give the pupils opportunities of hearing their masters in public, and of perfecting their taste in music, there will be two grand concerts in the course of each year, one in February or March, the other in June, the produce of which will be applied to the benefit and advancement of the institution: with these important objects in view, the committee of management have full confidence that the professors whose talents may be necessary to render these concerts deserving of the public approbation, and beneficial to the institution, will feel no hesitation in giving their gratuitous assistance to them; but such professors as may be called upon, will, if they think proper to require it, be remunerated for their services according to the usual rate of their professional engagements.

Such of the pupils who have acquired sufficient proficiency, and who shall be selected for that purpose by the sub-committee, at the recommendation of the principal, or principal and board of professors, shall perform at these concerts.

It will be the particular object in these concerts to produce in the best manner such compositions of the professional gentlemen belonging to the Royal Academy, as they will offer, subject always to the judgment of the principal, or principal and board, and the decision of the sub-committee.

ARTICLE 12.—To assist in the formation of a musical library, to be attached to the institution, such of the professors who (while belonging to the academy) may publish any musical composition, will be expected to present to it a copy of each composition at the time of its publication, which shall be deposited in the library of the academy, and an entry made in a book, to be kept there for that purpose, of the name of the donor, and the time of presentation.

ARTICLE 13.—Such music as may be required by the professors for the instruction of the pupils, shall be applied for in writing to the principal, who shall direct it to be given out from the library, to which it shall be returned, when no longer wanted.

ARTICLE 14.—The extra students of the academy will be permitted, upon their entrance, to point out the professors who have been already called to active duties in the academy, under whom they desire to study, and their wishes in this respect will be attended to, as far as practicable, by the committee of management.

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ARTICLE 15.—Should any under-professor, instead of receiving pecuniary remuneration for his attendance at the academy, desire to take lessons in any other branch of music than that he comes to teach, he will be allowed to do so, but not to contend for any of the prizes.

ARTICLE 16.—There will be vacations twice a year, of one month at Midsummer and one month at Christmas, besides such regular holidays as are observed in public institutions; during these holidays, none of the professors will attend at the academy.

ARTICLE 17.—As it is provided in the regulations for the students that they should assemble at least once a month for the purpose of musical practice, and as it will be desirable to have music so composed as to allow students of different degrees of advancement to take part in them together, those professors belonging to the academy, who will produce music of such a nature, will render a service particularly grateful to the committee of management.

Rules and Regulations for the Students and Extra Students of the Royal Academy of Music.—1822.

After reciting the clauses relating to the introduction and payment of the students, which appear in the general regulations, the articles proceed as follow:—

ARTICLE 14.—The study of any particular branch of music shall be pointed out for the students by the principal, or principal and board, according to the disposition which shall be remarked in them at their examination, but subject to the decision of the sub-committee.

ARTICLE 15.—The students, in addition to those branches of music which they are to study, will also receive supplementary instruction in harmony and composition, and on the piano-forte.

ARTICLE 16.—The extra students will be allowed to point out the professor under whom they desire to be placed, provided he shall have been already called to active duties in the academy, and to choose the instrument or the branch of music they may wish to study; but this is not to extend to more than one instrument, to which, however, will be joined the supplementary study of harmony and composition, and lessons on the piano-forte, connected with it.

ARTICLE 17.—The extra students will be required to attend at the academy during the hours of instruction in music established for the regular students, and to conform themselves in every respect while there to the general rules laid down for the discipline of the academy.

ARTICLE 18.—The students will be required to attend strictly to their religious and moral duties, and will receive lessons in the English and Italian languages, and in writing and arithmetic.

ARTICLE 19.—For such of the extra students as are desirous of receiving instruction in the Italian language, and in the general education provided for the regular students, fit arrangements will hereafter be established.

ARTICLE 20.—The students and extra students will attend divine worship on Sundays, and their assistance in the performance of the music of the service will be required. Such students, however, as are not of the established religion, will be exempted from this regulation.

ARTICLE 21.—The professors of the academy, under whose care the students and extra students are placed, will determine the age at which they shall begin to learn any particular instrument, so as to prevent any loss of time by their entering upon a study to which they are not competent.

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ARTICLE 22.—The students and extra students will be required, upon their admission, to provide themselves, at their own expence, with the instrument they propose to learn, excepting the horn, the violoncello, and double-bass, which will be furnished by the academy, as well as pianos, organs, and harps.

ARTICLE 23.—Upon the requisition of each professor, one copy of the music necessary for the students who are under his care will be furnished by the academy, and the students will be required, as a part of their education, to copy the pieces the masters may consider necessary, which copies will afterwards belong to them for their own use, except when the professor shall judge it necessary to have extracted from the score, the orchestra, or the vocal parts necessary to the library, in which case these will become the property of the academy.

ARTICLE 24.—The extra students will be entitled to all the advantages of the regular students in respect of instruction and classification, and to the use of the instruments provided by the academy, but will not be allowed on any account to carry them away.

ARTICLE 25.—The students or extra students who violate any of the regulations of the academy, will be liable to be dismissed by the sub-committee, whenever a recommendation to this effect shall be stated in writing by the principal, or the principal and board; in this case, or if they leave the academy without the permission of the sub-committee, they will not be allowed to return to it, nor be entitled to a certificate of good conduct or capacity, or to the return of any money they may have paid to the academy.

ARTICLE 26.—To insure the regular attendance of the students and extra students, each professor shall, when quitting the academy, mark in a book, to be provided for that purpose, the pupils who have attended his lessons.

ARTICLE 27.—For the maintenance of discipline amongst the extra students, the master and ushers, or the governess belonging to the academy, will have the same authority over them, and will equally attend to the strict observance of the regulations of the academy by them, as with the regular students.

ARTICLE 28.—There will be vacations twice a year, of one month at Midsummer, and one month at Christmas, besides all such regular holidays as are observed in all public institutions. During the vacation, the boarders will return to their parents, unless circumstances of a peculiar nature shall prevent their so doing, and in such a case, the pleasure of the sub-committee shall be taken; and for the extra students, facilities for practice in the academy, for those desirous of availing themselves of it during the holidays, will be afforded.

ARTICLE 29.—The extra students shall be allowed to practice at the academy out of the hours of lessons, whenever practicable, without interfering with the regular students.

ARTICLE 30.—While belonging to the academy, the students or extra students will not be permitted to take any principal parts in any public concert or exhibition, excepting those of the academy, without the consent of the sub-committee; nor to publish any composition, without first submitting it to the principal, or principal and board; but if such permission is obtained, a copy of every such composition so published shall be presented to the library of the academy.

ARTICLE 31.—The students and extra students, once in every month at least, will assemble together for the purpose of musical practice, under the

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direction and with the assistance of the principal, or any professor appointed by him and the sub-professors of the academy. At the concerts which will take place at these meetings, it would be desirable to have music so composed as to allow students of different degrees of advancement to take part in them together.

ARTICLE 32.—On leaving the academy, the students and extra students, who by their conduct and talents shall be considered to have deserved it, shall receive a certificate of their behaviour, of the studies in which they have been engaged, the progress made by them, the success which has attended the exercise of their talents, and their general fitness to engage in the duties of the profession of music.

ARTICLE 33.—The students and extra students will be entiled to contend for the prizes to be distributed; but no student whatever, who shall have gained the first prize on any particular instrument, or in any branch of study, will be allowed to contend the following year for a similar prize on the same instrument, or in the same branch of study, nor will any student be placed on the list of competitors who is more than eighteen years of age, the prizes being principally intended for the encouragement of the younger students, and to excite their emulation. Students, when they have gained the first prizes, and are judged worthy of such a mark of distinction by the principal, or principal and board, will be eligible to be chosen sub-professors of the academy, and will no longer be called upon to pay for their instruction.

In the outset of our observations we beg most distinctly to be understood as not impeaching in the slightest degree the zeal by which the projectors and supporters of the plan are actuated. We believe they have the sincerest love for music, and an earnest desire to improve the art and the character of its professors. Our discussion therefore is as to the means—not the end.

The first thing that will strike the reader, after the perusal of the "Rules and Regulations," is the absolute power with which the Members of the Sub-committee are invested, or perhaps may be said to have invested themselves. These laws, it will be remembered, ordain that Subscribers of 35 guineas and upwards shall be Governors, and from these Governors, the Directors, twenty-five in number, shall be chosen. The Directors are to select the Sub-committee from the three first classes of Subscribers. The list of these first published is now before us, and it is curious that only twenty-seven* Subscribers of the three first classes is to be found in it, and

		£. s. d. *Donations.*	£. s. d. *Ann. Sub.*
*	The Archbishop of York	52 10 0	5 5 0
	The Duke of Wellington	105 0 0	
	The Marquess of Ailesbury	105 0 0	
	The Marquess of Lansdowne	105 0 0	
	The Earl of Dartmouth	52 10 0	5 5 0
	The Earl of Lonsdale	105 0 0	

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one of them is a Lady (Mrs. Coutts.) This list was published either synchronously with or immediately after the rules, and therefore it should appear doubtful whether they were complied with in this the first instance. The Directors *must* have been self-named. To this perhaps there is not much objection in point of fact, though much in point of form and of decorum. There could be no such immediate urgency for the erection and the application of power, as to authorize so absolute a departure from the acknowledged methods of conducting public business. Had a general meeting of the Subscribers, or of all who were desirous of supporting such an institution, been summoned—had the outlines of the design then been submitted to the body—had those noblemen and gentlemen who originated the project delivered their sentiments, a Committee might have been nominated to frame the general orders of the Establishment—this Committee might have submitted their rules to the Subscribers, and no imputation could have attached. In the present proceeding there is too much appearance of autocracy. The mode we have pointed out, and which indeed is only the customary method of conducting public affairs, would have been more respectful to the Subscribers and the public at large, not to say more decent altogether.

	£. s. d. *Donations.*	£. s. d. *Ann. Sub.*
The Earl of Blessington	52 10 0	5 5 0
The Earl of Wilton	52 10 0	5 5 0
Lord Burghersh	105 0 0	
Lord Lowther	52 10 0	5 5 0
The Vice Chancellor	52 10 0	5 5 0
Sir Edmund Antrobus, Bart.	52 10 0	5 5 0
Sir James Langham, Bart.	52 10 0	5 5 0
Sir John Murray, Bart.	105 0 0	
Sir George Smart	57 15 0	
Sir George Warrender, Bart.	105 0 0	
The Right Hon. J. C. Villiers	52 10 0	5 5 0
John Julius Angerstein, Esq.	57 15 0	
N. C. Bochsa, Esq.	52 10 0	5 5 0
Mrs. Coutts	105 0 0	
William Curtis, Esq.	105 0 0	
Francis Freeling, Esq.	52 10 0	5 5 0
Ronald Macdonald, Esq. of Clanronald	52 10 0	5 5 0
John Nash, Esq.	105 0 0	
John Allen Powell, Esq.	36 15 0	
Watts Russell, Esq.	105 0 0	
G. W. Taylor, Esq.	105 0 0	

Of these names eighteen only stand among the Directors appointed. The Duke of Devonshire, Earls Fortescue, Darnley, Belmore, Scarborough, Mount Edgecombe, and Lord Ravensworth, did not appear in the list at all.

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And this suspicion is increased, when we come to the consideration of the third chapter, which treats of the Sub-committee and their powers, and to those other parts in which their authority is found to be the final resort upon all questions.—1. The Members are to continue in office for the first three years —2. They are of themselves to fill up vacancies arising out of any casualties during this period.—3. They are to appoint a person to act for *the Chairman* or other during any *temporary absence*.—4. Three Members only are to go out at the end of three years, and these to be re-eligible.—5. THE WHOLE DIRECTION AND MANAGEMENT OF THE INSTITUTION AND OF THE EXPENDITURE OF ITS FUNDS IS VESTED IN THE SUB-COMMITTEE; THEY ARE TO HAVE THE ENTIRE SUPERINTENDENCE OF THE ACADEMY AND STUDENTS, AND THE APPOINTMENT AND CONTROUL OF ALL THE PROFESSORS AND MASTERS, WHOSE DUTIES AND SALARIES ARE TO BE FIXED BY THEM.—6. They appoint the Treasurer and Secretary to act *under them and during pleasure*, and to be wholly subject to their controul; and finally, at the end of twelve months, the Sub-committee may decide upon the continuance of every student in the Academy.

All this savours intensely of an usurpation, and when it is perceived that six of the nine Members of this Sub-committee were at once appointed, *with power to add the remaining three* to their numbers, and that LORD BURGHERSH, whose immediately expected absence upon his embassy is *provided against*, is appointed the president of the body, there appears but too much reason to consider the Sub-committee an oligarchy, and an oligarchy almost self-created. These we say are facts which must strike the observer at once, and although we admit that power and discretion must be vested somewhere, (and perhaps could not be placed in more respectable hands than in those of the noblemen and gentlemen already named) yet there is an inherent, may we not call it a natural antipathy in the English mind, to the assumption of authority, absolute authority, without check or limit, which we hope will never be lost or subdued, and which revolts at such a flagrant instance of the exercise of power. The zeal of those who have so laudably and so earnestly engaged in the establishment of this excellent Institution, has led them to urge the matter forward with greater speed than prudence in this as well as in other points, as we shall presently have occasion to demonstrate. We must repeat that the for-

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mation of the laws which were to govern the Society—the choice of the Committee—the powers they were to be vested with—the controul under which they were to act, and to which they were to be responsible, ought all to have been submitted to the public at large—for upon no other terms can the support of the public at large be conciliated towards the design.

We shall next consider the nature of the plan itself.

The legitimate objects of such a design we conceive to be, first, to give to musical genius such a cultivation as shall secure to the natives of England equal advantages with those of foreign countries, or perhaps we ought rather to say, every possible advantage, and thereby to raise our general name in science; and secondly, to exalt the character of musicians by education, and to send forth a race of instructors, who shall be competent in every way to advance the knowledge and diffuse the love of the art. To accomplish these purposes and to put them within the reach of almost every class, should appear to be the grand end of such an institution.

We know many able judges, both of human nature and of the art, who are not sanguine in their hopes from the institution of academies. They argue—and we confess with a great shew of justice—that truly great men *must make and ever have made themselves*;—that exertion and energy for this noble task will never be wanting among highly-gifted individuals, if there be patronage to call it forth. Patronage, they aver, is as necessary to the production of great works as light and heat to vegetation. At the same time they admit that such a school would would lead to the establishment of a truly respectable class of artists. Thus these candid objectors go along with us a great way—perhaps all that we require besides what they grant is what an academy would undoubtedly afford—the means of instruction to indigent talent, which except by such an agent, must be condemned to some less congenial employment.

By stating our propositions in this order we have given the just precedency to science which its elevation demands; but this most desirable result is in some measure, if not wholly, subordinate to a part of the conditions of our second postulatum. To secure to eminence its due reward, it seems indispensable that eminence should exist in a certain degree of scarcity. Regard, and very special regard, must be had to supply and demand, for if the supply exceed the demand, the consequences, instead of being beneficial to talent and

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to the profession generally, will be most disastrous. The object is to replace the present race of musicians and of teachers, with successors of undoubted respectability, talents, and knowledge—not to destroy both, by letting loose a countless horde of new composers, players, and teachers, educated by public contribution. For this reason it appears to us that the first lines of the sub-committee's, or as they are entitled in the latter publications, "the committee of management's," plan are much too extended. Should it be carried into effect, after three years, 80 resident students, with an indefinite number of extra students, would be turned loose upon the world to compete with the existing members of the profession—to exclude a good many of them indeed by the superior recommendations they would probably enjoy, and to reduce the gains of all but the very first—a very small order. Is it now pretended that composers are too few, or that the profits they derive from their works are too large? Is it asserted that the instrumental performers are enriching themselves at the expence of the public for want of competitors? Are singers (after a very very inconsiderable number) revelling in the sums they acquire? Are teachers too well paid? A little examination will shew that this is not the case in any instance. A dozen composers may probably gain one hundred pounds per annum and upwards by their works, but we doubt exceedingly whether there be even that number who obtain any such sum. Take the instrumentalists, and we aver without fear of contradiction, that even if a second master, equal to the highest in many departments, is to be produced, the existing professor would starve, so far as performance is concerned. Take for instance our performers on the oboe, flute, clarionet, and horn, the violoncello, the double bass, and the harp. The same may be said with regard to vocalists. There is not sufficient employment for them as it is; and this we shall demonstrate by the public concerts. The Ancient music, the City Amateur Concerts, and the Philharmonic are the *only permanent* performances that pay the professor. The benefits and others are casualties, and at all these *superiority* only is in demand. The same may be said of the provincial meetings and concerts. If then of the eighty male and female *annual* resident students a very inconsiderable proportion indeed do honor to the instruction they receive, it must be palpable that they cannot find advantageous engagement for their talents. The market would soon be so infinitely overstocked, that the million would find no other employment than teaching, and taking the average dura-

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tion of human life, this supply of teachers at eighteen would overrun the kingdom. For we are not to consider that the extinction of all private pupillage would follow and that all the present schools would be absorbed in the one national seminary; the King's Chapel, the Abbey, and St. Paul's, with other Choirs would still send forth their boys to become Organists and Singers. Masters would not relinquish the emoluments and assistance they derive from apprentices at once, nor indeed would they ever, entirely. If then forty pupils only be annually discharged from the academy, taking the average of human life at 53 years which is the sum allotted to persons in civil employments by the best authorities, fourteen hundred musicians from this school will be at once living to swell the numbers of the profession. Such an accession must we apprehend be attended with much individual suffering; for it must never be forgotten that to ensure the respectability of the profession one of the first and most indispensable circumstances is, not to reduce their emoluments too considerably by overweening competition. In the first five years such an effect ought to be most carefully guarded against, because the existing arrangements cannot have adjusted themselves to the new circumstances.

For this grand reason it should appear, that the scheme of the committee of management is too vast at its commencement; and we shall now endeavour to shew that fiscal considerations tend also to the same conclusion. We give the following as an estimate approaching the expences of such an establishment as is proposed, and the reader will judge how far it is likely to be correct. We must premise that we take the resident students at eighty and the non-residents at forty, making together one hundred and twenty. We accept the division the Sub-committee has made, and class the pupils under the five heads of Organ and Piano Forte—English and Italian Singing—Harmony and Composition—Corded and Wind Instruments. This allows thirty students in each species, presuming they are not taught more than one branch of science, and *all* are moreover to be instructed in the rules of composition. The professors are, it seems to attend twice a week. Allowing that there are five to each department, and that each takes six students, giving three quarters of an hour to each—the least possible time consistent with the proficiency of the pupil, every professor will be occupied, taking going, coming, and delays, about ten hours in his attendance, without being called to the council-board. The professors selected are many of

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them accustomed to receive a guinea, and none less than half a guinea, for their lesson of the duration we have mentioned. Two hundred pounds per annum is therefore an inadequate remuneration for their time, but we are content so to rate their reward.

	PER ANNUM.
House-rent and taxes	£400
Salary of the Principal	500
Twenty-five professors with their assistants, at 200*l.* each	5000
Italian Master	250
Teacher of writing and arithmetic	150
Subsistence for 80 pupils and 10 assistants	1800
Washing	300
Secretary	100
Wages to housekeepers and servants	150
Coals and candles	100
Use of music and musical instruments, including money sunk in first cost and interest—	
Organ £300	
4 grand piano-fortes 200	
4 small ditto 100	
2 harps 100	
2 pairs of horns 50	
2 double basses 50	
2 violoncellos 50	
850 Interest on money sunk	45
The wear and tear will be far greater than in ordinary practice, and the pianos must probably be replaced every two years—but say for strings, and repairs of all sorts	150
Music and music paper for 120 pupils	150
Incidentals	105
Expenditure per annum	£9200

Many particulars are here omitted which are not sufficiently provided for in the details. We have computed the subsistence at an excessively low rate. But we have taken enough for our purpose—enough to shew that not less than from 9 to 10,000*l.* per annum, at least, must be raised for the support of such an establishment as the Sub-committee has proposed.

With regard to the probabilities of raising the amount we shall say nothing; we shall simply state the ways and means contemplated. And here we shall take half the students as the children of professors. We reckon in pounds, for brevity sake.

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	PER ANNUM.
40 students at 10*l.* - - -	£400
40 at 8*l.* - - -	320
20 extra students at 20*l.* - -	400
20 at 15*l.* - - - -	300
Two concerts - - - -	500
	1920
Take the extra payment of resident pupils for the 1st year, for the sake of round numbers, at	80
Receipt per annum - -	£2000

Thus at the lowest estimate, we have computed eight thousand five hundred pounds for the expenditure, of which six thousand five hundred pounds per annum will remain to be collected from voluntary benevolences! The present published donations yield but a very inconsiderable proportion indeed of the amount required.

Thus then it should seem, not only powerful objections exist against the plan itself and against the arbitrary manner of its institution, but great doubts arise as to the possibility of its execution. Upon both these points more might be advanced, but we do not consider it quite fair to expect perfect details in the very outset of so vast a design. The Foreign Conservatories, it is true, present examples both of what is to be done and what avoided. We shall however make only one more remark, which is, that the intellectual cultivation of the pupils is not sufficiently provided for. MIND is the master agent in the fine arts, and we perceive no provision whatever for inculcating any understanding of the philosophy of the science, amongst "the rules and regulations" given out by the Sub-committee.

We have stated above that the Philharmonic Society had matured a plan, when they were jostled off the course by the superior strength and activity of the noblemen and gentlemen originating "The Royal Academy of Music." Let us now enquire what was the nature of the provisions this body of musicians thought the most judicious. We are not indeed provided with the specific plan, but we are in possession of such information respecting it as may throw a safe light upon the subject. We have said that MR. LIVIUS produced a plan—that MR. BURROWES detailed, in a verbal form, his opinions—and that finally, MR. WALMISLEY submitted his sketch of the principles upon which such an Institution might be formed.

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This was the draft referred to the Committee.* It underwent some modifications, but principally we believe with respect to the numbers of the students and their examination and their certificate of qualifications. MR. WALMISLEY's plan may therefore be taken as exhibiting a near resemblance to the opinions of the body. Of this plan we are in possession, and we lay it before the reader.

An Outline of a Plan for an Academy of Music.

To establish an Academy of Music, which shall embrace every object connected with the science, founded on the basis of the Philharmonic Society, and on the model of the Royal Academy of Painting, it is proposed, in order to raise a fund equivalent to such an undertaking, that the academicians, associates, and honorary members, of whom it will be composed, should each contribute a proportional sum in aid of its commencement, and during the infancy of the institution support it additionally by a small annual subscription.

The Philharmonic members are at present 42, to which number their present committee might be authorized to nominate 8, making

50 academicians, who subscribing 5*l.* each would produce the sum of	£250	0	0
The number of Philharmonic associates might also be increased to			
50 associates, who subscribing 3*l.* each, would produce the sum of	150	0	0
100 honorary members, who subscribing 30*l.* would produce the sum of	3000	0	0
(who should be privileged to attend concerts, quartett parties, public examinations and lectures, have the use of the libraries and instruments, with liberty to perform on invitation from the president.)			
An unlimited number of annual subscribers, at two guineas each, who should be admitted to six concerts, six quartett parties, and six lectures.			
The establishment to commence when 300 such names are obtained and the honorary members complete. The first subscriptions amounting to 630*l.* to be funded, but afterwards applied to the disposable sums—	630	0	0
Thus producing a capital of	4030	0	0

It is also proposed, as long as the funds require it, that each academician and associate should contribute one guinea

* This committee consisted of the following professors:—Messrs. LATOUR, KRAMER, and POTTER—directors; Messrs. BISHOP, NEATE, and NOVELLO—members; Messrs. BURROWES, HILL, and WALMISLEY—associates. Mr. KRAMER probably was prevented by his necessary presence at Brighton from giving his frequent attendance.

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annually, and each honorary member three guineas. Thus producing from

100 professional members	£105	0	0
100 honorary members	315	0	0
300 annual subscribers	630	0	0
The interest of £4030	200	0	0
	£1250	0	0

By these means an annual disposable sum of twelve hundred and fifty pounds, and a capital of four thousand and thirty pounds, would be produced. With this stock in hand, the Philharmonic Society might fairly be invited to make common cause with the Academy, and add its capital to the undertaking.

In further aid of the funds, it is proposed to institute 12 classical concerts, viz.

4 From the works of Graun, Pergolesi, Handel, and the ancient school;
4 From the works of Cimarosa, Haydn, Mozart, and the intermediate school, and
4 From the works of Cherubini, Rossini, Beethoven, and the modern school;
12 Quartett parties of the most eminent professors, relieved by the most skilful students;
12 Public lectures on the history and science of music, and 4 juvenile concerts of the pupils:

Forming a series of 40 instructive and amusing exhibitions, in weekly succession, from the 18th of January to the 18th of December, omitting a month at Christmas, six weeks at Midsummer, and a fortnight at Easter.

It is proposed—when a sufficient sum has been collected, that a commodious house be opened for the reception of pupils of both sexes, four days in the week, from ten in the morning till four in the afternoon—the females not exceeding, at the time of admission, the age of 12—the males, the age of 14. That agreements be entered into with the students, which their parents, relatives, or friends, shall be bound to perform; and when capable of undertaking engagements, that half their emoluments shall revert to the Academy.

It is proposed—that the affairs of the Academy should be conducted by 24 directors, chosen from among the academicians, out of which body a president should be annually chosen (with privilege to be re-elected), four of whom should be auditors of the quarterly accounts, three treasurers, and three trustees. Twelve directors should constitute a council, the president included; eight directors to retire annually, but to be re-eligible.

It is proposed—that singing, counterpoint, composition, and the practice of the most useful instruments, should be taught in this Academy, so as to prepare the student for the church, the chamber, the orchestra, or the stage, as genius may dictate; and that prizes be awarded at a general annual meeting to the most skilful in each class.

And when the establishment has acquired solidity by time, respect by wise management, and success by desert—when it is regarded as the pure fountain of musical erudition in this country, some part of its funds might be gratefully employed in conferring medals, or other insignia of distinction, on the most celebrated composers and performers of the age.

February 26th, 1822. T. F. WALMISLEY.

The reader will scarcely fail to observe the difference in the principles upon which the plan of "The Royal Academy" and MR. WALMISLEY's, which formed the basis of that so nearly matured by the Phil-

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harmonic Society, are founded. The former takes all the power out of the hands of the profession; it determines upon the introduction of a large number of musicians to the profession at once as it were, and entails an enormous expence; while the authority, and with it the bulk of the patronage and controul, is vested in the hands of a few individuals. This will scarcely be deemed fair either to the profession or to the public—first, because there is no instance in which the public purse is employed to augment indefinitely, as it were, the numbers engaged in any art. Secondly, because the professors are to be held as most deeply interested in and most completely conversant with their own concerns and the good or evil that is likely to accrue to themselves, their posterity, and their art from such an establishment as is proposed; they are therefore best able to judge of the effects, and entitled to some jurisdiction. Thirdly, because the public, in point of fact, has enjoyed no privilege or part in framing the constitution of an establishment which purports to emanate from and to be supported by their assistance. For these reasons, the two last especially, the origin of "the Royal Academy" is particularly objectionable. It was well known to every one at all connected with the musical circles, that the Philharmonic Society had had such an institution for months under their contemplation. Surely then it might have been decorous, on the part of the Noble Amateurs, to have desired a conference upon the subject with such a body of eminent persons. We submit it to the honourable feelings of the Noble Patrons of Art, whether some notice of an intention *so well known* was not absolutely demanded by the common understanding of the forms of public business? The neglect of these forms, both in respect to the Philharmonic Society and to the public, will be considered, we apprehend, but too strong evidence of a desire to grasp at patronage and power, while the slight cast upon the profession at large, can but be felt as disrespectful, if not as an insult, particularly by those whose characters and conduct are such as to deserve every possible deference, when the interests of the art or its professors are concerned. We need not to *name* these excellent persons: they have earned and they enjoy the general regard.

Mr. WALMISLEY's, on the contrary, vests the authority in the profession by whose aid the design is principally to be forwarded. It calls upon the public for no support beyond a contribution, which may be estimated no more than a fair exchange for the gratification the donors

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would receive in fostering genius and advancing art, and from the amusement they would participate in the progress and exercise of these the attributes and ends of the institution. It proceeds cautiously and leaves the numbers of the pupils and the effects to be calculated and fixed upon better experience. Here therefore the design encounters none of the terror of injury and injustice which waits upon the other. The first results would be seen and well understood before any large experiment would be tried. This is a most important, perhaps the most important excellence of the whole system, and too much praise cannot be given to the prudence with which it is conducted. It provides an effectual check against all partial exertions of power, in the large number of the Directors, and in the proportion which is annually to retire, while in the weekly exhibitions there is a continual source of instruction and a constant means of diffusing a love of the art and the principles of sound taste. These capital distinctions display the superior probability of usefulness which would accompany the latter in preference to the former plan, at the same time that Mr. Walmisley's interests by its regulations the most eminent professional ability and judgment, and calls upon the public for a contribution, which can never be so important to the concern, if once established, as either to make or to destroy it, according as the fashion of the day shall rule. The plan of "The Royal Academy" employs the highest professional talent, principally for hire, and subjects its exercise to a controul not very palatable to eminence, while if the public support be not continually stimulated, there must be the greatest danger of the sudden extinction of the whole scheme.

There are points* however which appear to us not to be sufficiently insisted upon in either, having in view, as we always ought to have, the propositions we have laid down as embracing the objects of such an institution. Mr. Burrowes, we understand, argued with considerable force, at the meeting of the Philharmonic, for the necessity of the erection of a board of examination, similar to that in the College of Surgeons, to certify the capacity of all musicians who might choose to present themselves. He proposed to extend such certificates to all the existing members of the profession who might solicit

* The Philharmonic Society probably, in their improvements, comes nearer to our notions than Mr. Walmisley's "Outline," but of their alterations we have no knowledge.

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such a distinction, but not to institute such a board, until a certain number of years had elapsed, in order to give time and opportunity for the proper preparation. He also suggested that no person should be suffered to represent himself as having received his education at the academy, unless he passed a satisfactory examination and received the certificate of the board. By such means, it was contended, the respectability and capacity of the professor would be best ensured. Upon this head the public will probably accord with Mr. Burrowes. Such means, and such means only will give the academy its due weight and ascendancy.

We have before hinted that the provisions for the intellectual cultivation of the students was not adequately considered. Mr. Walmisley's plan is not indeed, like that of "The Royal Academy," a scheme which comprehends the complete and total education of the students;* but still we think that such a design should embrace lectures on various subjects connected with the higher branches of art, and which can alone train the mind to the perception of those grand relations of things which conduct to a perfect understanding of the means by which the arts produce their most important purposes. The philosophy of musical sounds is intimately connected with the working of the passions and affections, and a composer who is ignorant of the shades which divide and distinguish them, may indeed by chance arrive at the end he desires to effectuate, but not to be versed in the theory of the mind—in what we shall call the metaphysics of taste—is to lack one of the most essential instruments of expression. Again, combined as elocution is with musical power, in all the departments of vocal science, a knowledge of the elements of this art is not less indispensable. In these respects, as well as in the dependence which the Royal Academy of Painting, at Somerset-house, places on the good will, the interest, and the resources of its own Body, that Society presents one of the best models that can be followed; and if a Royal Academy of Music were established on similar principles, it might not be too much to expect that the Government would allot to the students some public building, wherein the business of the institution might, in a similar manner, be conducted.

With such views of a subject so momentous to the art, to the profession, and to the public, we must apprehend that at present there is

* Mr. W. provides twelve annual public lectures on the history and science of music, but this is not enough.

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only an approximation to the desired end. The plan of the Royal Academy will scarcely be supported to its extent, and we will venture to say must be modified in the particulars we have objected against, before it can promise enough of utility or of permanency to engage either cordial professional or general esteem and countenance. We trust however that some means will be taken to insure ultimately a course of public instruction which shall conciliate both. It is of the last importance to perfectioning such a design, that patrons and professors should walk side by side and in complete amity. Can such amity be expected in an undertaking which estimates even the highest professional ability and character as articles to be bought and commanded, rather than as qualities to be deferred to and as the honourable distinctions of men who must naturally look to be consulted and treated with respect, particularly upon a subject matter which has formed the business of their lives and the object of their strongest worldly affections? We fear not; and thus has crept into the execution of the plan an evil of the greatest magnitude—an evil originating, there is but too much ground to suspect, in an overweening desire to appropriate power. For should any other reason be assigned that touches the temper or the capacity of the body of musicians, such reason could but be still more offensive.

The love of music is certainly spreading with prodigious rapidity through all classes, and we hail this fact with unfeigned satisfaction, as we are practically sure it is an innocent and a never-failing recreation, which tends to preclude an immoral employment of leisure hours, and to refine and purify the mind. That the English are not what is commonly termed a musical people, has arisen from the different employment of the art in our devotional exercises and in those of Catholic countries, and still more in the care which is taken abroad to engraft some knowledge of the practice upon education, as in Germany particularly. That Englishmen are addicted to pursuits which exercise more severely the higher faculties of intellect we are proud to acknowledge, but at the same time we have little less gratification in attributing to our art, the expulsion of the sensual and barbarous vices which disgraced even the highest as well as the lowest orders of the people, not more than half a century ago. If the elegant and pure delights of mixed domestic society have superseded the rude joys of clubs and the dangers of the gaming table—if the drawing-room is now held to possess stronger attractions than the long-protracted boon-

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companionship after dinner—much of the chastening power is due to music, which has added a new and a livelier charm to female acplishment, and enlarged the means of elegant and reciprocal amusement, both to the rougher and the gentler sex. We are persuaded therefore that the advantage may be universally extended, and no agency can be more effectual than one which opens the avenues to science, and admits and fosters talent wherever found. To exalt the profession by the real elevation of its members in knowledge and moral and intellectual refinement, is the first object with us in promulgating these opinions—to extend the apprehension and the love of the beauties of art by making some proficiency in music a qualification demanded in our public education, is the second—because each will contribute to the value and the excellence of the other, and both to the happiness of mankind.

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ON THE DIFFERENCES BETWEEN ITALIAN AND ENGLISH MANNER IN SINGING.

TO THE EDITOR.

SIR,

I SHALL probably startle not a few of your readers by venturing to assert, that English vocalists never attain to the true Italian manner of singing. But take the converse of the proposition—that Italian vocalists never attain the English manner of singing—and every one of them will assent to its truth. What then is there so wonderful in my first assertion? Is the English style so much more difficult, or are the Italians so much more unapprehensive than the natives of our own country? I suspect the reverse to be the case. Allow me then to consider in what the differences consist, and first to discuss those distinctions which are principally intellectual.

The very essence of Italian singing I take to be, that it is *dramatic*. All their great performers are trained for the stage.—In England we have none others. They *have* an Opera, which must of course furnish the highest, most *effective* specimens of art. It becomes a necessary consequence, that their perceptions are directed to objects of the most intense and vivid expression; and hence also it follows, that the means they use are of the boldest and most striking character. They not only endeavour to raise the strongest emotions in the auditor and the spectator (for we shall find they assail both senses), but they aim at seeming *to be* (as nearly as possible) the person they suppose to be singing, and to identify in themselves all the passions by which that individual is represented as being influenced. To this grand end they are incited by their naturally more ardent temperament; and they are, moreover, assisted by the energy and feeling which appear in the common discourse of Italians and in their vernacular modes of expression. They are not in the least shocked by what the English would deem extravagance. Their feelings, on the contrary, lead to excess;—they give way to their emotions—and their object

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being to affect in the most forcible degree, they use the means which impulse prompts. Here, therefore, we find both natural constitution and national manners according to the same end.

English character and English institutions exhibit, not perhaps the very reverse of those of the Italians, but we are certainly neither so warm in temperament nor so advanced in art as they are. We have nothing approaching to Opera—by which I mean, a drama depending for its expression of sentiment and passion mainly upon music as a vehicle;—consequently, dramatic effects are seldom or never aimed at. Our highest species of art is sacred and orchestral. The oratorios of HANDEL present, we may say with a near approximation to truth, the only stores to which our singers resort for their examples of power and effect. This very circumstance forbids dramatic force. A selection from such sources assorts with our grave and more tempered habits of thought and action. We speak of the exercise of the art, as "sound and chaste." These are amongst our highest epithets of commendation: we are shocked at dramatic vehemence; it appears to us somewhat allied to what is coarse and unbecoming, particularly in our female singers. Our vocalists seek only to move or agitate the mind gently. There is therefore at the very outset, an essential difference as to the end proposed, which in the instance of the natives of this country, sets limitations upon manner, that the Italians neither feel to be necessary nor care to observe. They esteem us cold and spiritless;—we esteem them violent and given to excess. The discrepancy begins with nature and ends with art.

In analyzing the technical attributes of the two styles, I shall first consider the tone; and I think I shall be borne out, by close observers in the fact, when I say that English tone is more pure than the Italian. It may seem strange that they who derive the only certain method they possess of training the voice to its point of perfection, should, by mere adherence to the rules laid down, excel their masters; yet so I believe it will be found to be; and I venture to suggest the following reasons:—In the first place, the English singer (I speak of course only of the educated performer—MISS STEPHENS for instance,) accepts the Italian theory, without any attempt to modify it. A certain position of the mouth is to be chosen which produces the best natural sound—namely, one which is most free from any adulteration of the nose, the throat, the mouth, or the lips. Such a tone is

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neither actually *di petto* nor *di testa*, neither from the chest nor the head, but from a region somewhere between both, where it receives its last polish. To this I say they adhere, and their adaptation of the notes of the voice to passion is always subjected to this grand provision. The tone must never be vitiated, even if modified—so says the rule, and to this we adhere with unbending scrupulosity. Those masters of our school, HARRISON, BARTLEMAN and VAUGHAN, have been used to accommodate the pronunciation of the vowels to the production and the preservation of an uniformity of voicing, which even detracts greatly from their elocution. Observe, reader, I do not instance the example of these great singers as affording a precedent of perfection in the tone itself, but as elucidating the sacrifice of the words to their theory of its production, and as conforming exactly to the capital notion of *equality*. From hence the mal-pronunciation of the letters *i* and *y*, as in BARTLEMAN'S *doy* for die, *thoy* for thy, &c.—in short, a general equalization by means of the letter *o*. These rounded their tones. The Italians are anxious to attenuate, and as it were, render the sound more volatile and delicate. But this is the least and best of the modifications sound undergoes in their employment of it. They accommodate themselves to powerful expressions of passion—they shadow their tones according to the sentiment—now thickening and veiling them as it were—now rendering them light and brilliant and piercing —assimilating them, in a sort, to the natural expression in discourse or exclamation, or partial suppression, ("curses not loud but deep,") which indicates the working of intense and various emotions. The genius of their pronunciation is essentially different from ours. Ours is sibilant, slightly guttural, and employing the agency of the mouth and both lips and palate. The defect of the Italian language, trifling though it be as compared with other tongues, is, that it is nasal, which arises from the pronunciation of the letter *i*, and thus in such words as *mio*, *addio*, &c. Italians are often, not to say always nasal, particularly towards the decline of the voice and the coming on of age. I think I never heard an Italian, even of the first rank, who was not to be accused in some degree of this defect. As a whole, I should certainly pronounce the voicing of our best English females to be more pure than the Italian. Our *only* man, VAUGHAN, *inclines* to the throat, but he is more absolutely *pure* perhaps than any Italian.

In respect to intonation our English singers are unquestionably the most generally correct. I do not attribute the occasional

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failure to any natural inaptitude, or to any want of understanding and appreciating the value of fine tone; but to the occasional disregard to nice polish, which a dramatic education and the forceful dramatic expression of Italian singers naturally generate.

Another of the most striking distinctions, perhaps the most striking of all, is the use of *portamento*, as it is now (erroneously) called, or the lessening the abrupt effects of distant intervals, or smoothing the passage between those less remote, by an inarticulate gliding of the voice from one to the other, whether ascending or descending. This is in constant use amongst Italian singers, and sometimes with beautiful effect. In passages of tenderness or pathos it is most expressive. As the harsher passions prevail, it approaches more nearly the nature of a regular volata, from the increased force and more distinct articulation given to the notes. This ornament appears not to accord with the genius of English expression. The wailing, complaining effect is to our ears effeminate—it makes passion puling and querulous; nor do we recollect ever to have heard a legitimate English singer till within a few years, attempt its adoption—with a slight and very rare exception on the part of Mr. Harrison. This we conceive to be a national difference, and may probably be traced in the conversational tones of the Italians, upon which unquestionably, even from the most primitive characteristics of the language of passion, vocal expression, notwithstanding its multifarious additions and its wide departure from its original, is most surely to be deduced. The ornament of which we are speaking, or rather this peculiar mode of heightening the expression of certain sentiments, is perhaps the most difficult of any to attain, because the most delicate. The slightest excess either of tone or manner ruins it, and changes passion into laughter or contempt. An Italian however would say, what is singing without portamento? for with them it is the strongest mark of sensibility. An Englishman—what is singing with portamento? for by us it is only taken as the quintessence of affectation. Of course I now speak of the general impression—of the sentence which unsophisticated English judgment would pronounce. This judgment is precipitated too by the violence with which English singers almost always deprave and destroy the ornament in its execution.

The use of the shake exhibits another essential difference between the Italian and the English system. But in this respect the Italians seem now to have receded from the practice of former ages. In the

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time of FARINELLI, one of the greatest ornaments a singer could possess consisted in the perfection of a shake adapted to various situations and sentiments. TOSI is very elaborate in his directions, as has been shewn in your Review; and DR. BURNEY never speaks of a singer without describing the degree in which he stands possessed of this power. The invention of composers was tortured to exhibit FARINELLI's shake to advantage, and HANDEL, who is the model of its use in English vocal composition, also wrote for the finest Italians of his own time. In English classical songs no singer can get over half a dozen bars without the use of a shake, and he must have it too almost upon every note of his compass. How bald and meagre HANDEL's oratorio songs appear without its employment, no one needs be told. At the Opera on the contrary, now a days one so rarely hears a shake, that it may be said to be all but discontinued.

There is, however, another peculiarity, in relation to this grace, which belongs to the school of Italy. The English certainly vary the velocity of the shake agreeably to the accent of the song to which it is appended, or the nature of the sentiment. But they never use a few turns very slowly made. The Italians employ this method (mostly in recitative) with singular efficacy, where tenderness or sorrow or doubt (not accompanied with terror) is to be expressed. This I designate as peculiar and at present proper only to the Italians, though I confess I see no reason why the same ornament is not exactly as applicable to English art. It thoroughly accords with our philosophy of expression, inasmuch as it lingers and dwells and hesitates, and therefore affects the mind like the emotions it is used to describe.

I suspect that a considerable change in the use of those ornamental passages which are spontaneously appended by the singer has recently taken place amongst the Italians. The exuberance of florid execution has certainly grown into fashion in England, since the powers of BILLINGTON were first displayed here. CATALANI succeeded her, and confirmed the rage for *rifioramenti;* and ROSSINI's compositions have not only fixed the taste and the habit, but engendered a necessity for execution which makes the possession of facility absolutely indispensable. There is, I know, so much liability to error in appealing to early recollections or early impressions that it is with much hesitation I refer to them; but if I be right, the Italian

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singers of thirty years ago, BANTI and VIGANONI, made use of no such diversity—I had almost said unmeaning diversity*—as we witness at present. If we recur to the written music of a still more distant time, the difference is very plainly perceptible; and perhaps this exhibits the best proofs. Singers and composers operate reciprocally upon each other; they take each other for models of good taste; and the individuals of each class who are eminent, all add something, which accounts for the continual progression. The singer probably was the first to apply, if not to invent, the beauties of ornament, which were numerous in their examples and scattered in their application.—Composers gradually adopted, and interspersed these passages in their works. ROSSINI appears to have concentrated what has been thus done by many into a manner of writing peculiar to himself; and these additions constitute a very essential portion of the novelty (if so it may be termed) of his style. At present ROSSINI unquestionably leads the taste, and he has also a reflective influence; for custom has created so ravenous an appetite for gracing, that all former composers, even MOZART himself, is decorated with the glistering passages borrowed from or appended to ROSSINI.

This indiscriminate introduction of embroidery, as the French emphatically call it, constitutes, as I consider it, a positive change in the manner of singers. Formerly ornaments, by Italians especially, were maturely weighed and adapted to the sentiment, as nearly as ornament is capable of being, from accent, power, velocity, and other accessories belonging to the cast of particular expression. And in proportion as singers were more nice and delicate in their selection, so were they more successful in accomplishing the great and only legitimate design of gracing, namely—in giving a more varied melody and a more vivid musical explication. Now, on the contrary, little choice seems to be exerted, but almost every song is loaded with almost the same graces. Formerly the Italians were much more

* In this opinion, moreover, I am borne out by the theory of "*The Grace Book*," the work on ornament very lately published. The author says, "Before we began to collect the ornaments which follow," (nearly seven hundred examples !!) "it had seemed to us that it was possible to assign to each particular grace a definite expression. But in the progress of our examination of the works of the ablest writers we have been forced to abandon this idea, since we have found the same notes applied to opposite passions by varying the tone and manner of accentuation." I agree with the author in the main, but some graces *unquestionably* are the property of particular affections, as I hope he will in a future edition of his most useful work be induced to shew.

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judicious than the English vocalists. We still follow them, but from the very circumstance of an inferiority in execution, we are now perhaps superior in point of propriety in employing these graces.* The singing of HANDEL is traditionary—none but the English know how to set about it. But of late HANDEL has been held up to public view in a laced coat with frogs and other embellishments, as foreign to his character as unbecoming his dignity.

Such are the principal intellectual and technical distinctions, as they appear to me, between Italian and English singing. The difference in their effects is easily to be traced to the causes. To the Italians belong passion, force, transition, variety, and general splendour. To the English, sensibility tempered by an invariable sense of propriety, purity, delicacy, and polish. The emotions raised by the first are strong, but liable to sudden disgusts and transient—the last are more equable, and please most on reflection; in few words, the one is theatrical, the other orchestral—the one lies as it were beyond, the other within the range of our natural domestic pleasures. Italian music is now also much more voluptuous than English, and its execution must partake of its intrinsic qualities.

The English are certainly indebted to Italy for their technical rudiments of singing, and they have in a certain degree been imitators of her school. But I think the inference from the observations I have made is sufficiently obvious, that the natural and national differences have hitherto placed, and must continue to place, distinctions that will neither easily nor soon be overcome, unless England consents to surrender her own tastes and habits entirely and unconditionally. The frequent intercourses we now have with the Continent, facilitated as they are by rapid conveyance, by diffusion of the European languages, by the ease and allurements offered to the senses, by increasing wealth and consequent luxury, and lastly, by the manners of France and Italy, have a strong, may we not almost say an irresistible influence in drawing us away from our original dispositions and affections. One of the song-writers of our age and country has lent a very powerful aid by the changes in the thoughts and the language of love which he has introduced. You, Sir, in your last Sketch of Music in the Metropolis, demonstrated the results,

* Always excepting MR. BRAHAM and his followers, and sometimes MRS. SALMON. Neither of these great artists has been able to resist the temptations of unlimited facility.

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and it is become a serious question to professors and to the country, whether they will make a stand against our total overthrow. Still, however, constitutional temperament will oppose impediments that must, I apprehend, always create wide distinctions. Nor do I see why the English should not appropriate what is best in Italian art, and still preserve the pure and manly energy which, after all, is the capital characteristic of our legitimate composition and execution—if we be allowed to possess any such. Nothing, as it seems to me, will more contribute to this end than a perspicuous understanding of what is our own and what is borrowed—of what we do of ourselves and what after our masters—of the effects we aim at and produce, and of their means and objects. All these I have attempted to set forth, and I am only to hope they may afford some satisfaction to you and your readers.

ANGLICUS.

TO THE EDITOR.

Ireland, Aug. 24, 1822.

Dear Sir,

It has frequently been recommended to young musicians that they should travel into other countries for the two-fold purpose of acquiring a knowledge of foreign languages, and for the benefit of superior instruction in their art. Those who wish to lay the solid foundation of a perfect style in singing, must repair to Italy, "the mother and the nurse of art," for there they are sure to receive the most able assistance. Those who are desirous of becoming thoroughly acquainted with the learned and elaborate species of instrumental composition, must bend their course to Germany, for there the most profound masters reside, who can guide the tyro through all the intricate labyrinths of harmony. The Germans are certainly most indefatigable in their pursuit of the abstruser parts of our science; when we look at the immense number of their musicians who have devoted their lives to the study of it, and when we peruse their compositions so admirable for contrivance, learning, and effect, we can-

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not refrain from inwardly respecting such great acquirements, nor avoid paying homage to them (although they are foreigners), for such labours as are not only innocent but eminently improving to society at large. Among the modern instrumental writers of that country no names can rank much higher in the catalogue of merit than the three composers, upon the characteristic style of whose productions I intend in this paper to make a few concise remarks. My principal reason for bringing the compositions of HUMMEL, KALKBRENNER, and RIES, under review together, is because of the distinct and perceptible difference observable in their style. HUMMEL, of all the modern piano forte writers I have perused, follows closest in the steps of MOZART in the treatment of his subjects, as I shall presently shew in proof; KALKBRENNER is the acknowledged protegée and scholar of HAYDN; and RIES the most distinguished in the school of BEETHOVEN, the *only* great symphonist of whom Europe can boast. Here then there appears such a distinguishing difference in style as may serve to instruct the young student curious in such matters. And how much depends upon style, either in composition or performance, every person at all conversant with musical exhibitions can tell them—"Style is character;"* and the character of a piece, if it be good, stamps the performer at once as a judicious selector for his performance; if the contrary, it is a cause of regret to the hearers, that so much practice and attention should have been thrown away upon a piece unworthy both of the player and the hearer.

Since the time when I first came to understand music in those branches to which, from a natural inclination, I have attached myself, and have attended to all performances that could assist or improve me—MOZART's compositions, above all others, whether ancient or modern, have had the most sensible effect upon my feelings; I allude in this place to his instrumental pieces. I know not whether other people's minds are constituted in a similar manner to enjoy it, but *I* never yet could play over his delicious symphony in G minor, even in the bare meagre way in which its full body of harmony can be rendered "*A quatre mains*," on the piano forte, without experiencing

* This subject has been well discussed in the "Philosophy of Musical Composition." I would recommend those who wish for information that cannot fail to be useful to their profession, to Nos. 3, 4, 5, of that series of Essays in this Review.

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the most delightful sensations, the precise origin of which I should in vain attempt to define. The slow movement has nearly caused me to shed tears more than once: this may appear laughable to those who cannot feel like myself; and others more leniently disposed, might consider this assertion as the very quintessence of affectation—but if *they* had suffered the same anxieties of mind—undergone the same exertions, the same trials—they might then cease to wonder that this "mighty master," could touch the chords which vibrate so powerfully on the feelings, and produce such grateful sympathy. From my attachment to MOZART I naturally incline to appreciate the writings of any composer who seems inspired with any portion of his animating yet tender spirit. HUMMEL's Trio Concertante for the piano forte, violin, and violoncello, Op. 12, I shall select as a specimen of his talents; and a careful performance of it by three judicious musicians (I do not mean *mere* players) will be the best evidence in support of my opinion. This piece commences in three flats, "the key of the heart," as a poetical musician has well described it. The movement is an allegro agitato, and for grace, simplicity, variety, and feeling, is nowhere surpassed. The principal subject is a short phrase of two or three bars, given out by the violin, and followed by the pianist until the third bar of page 2, stave the 5th, where the sentiment evidently changes upon the shake G for a more lofty spirit. At bar 1st, stave the 2d of the 3d page, the student will perceive some smoothly gliding 9ths, continuing with some interruption down to the passage marked *marcato*. Here a sort of air in Rosalia is commenced very gracefully by the violin, in the first bar of page 4; it is taken up and varied by the pianist with a well conceived base. The sentiment of this passage is carried down to bar 1st of the 5th stave, where a simple but effective passage, consisting of the scale of two octaves, alternately in F and B, leads into the gliding passage of 9ths before noticed, which, with four bars of an unadorned close, formed of the chord of the 7th, conclude the first part of the movement. The second part commences in B retaining the original subject of the piece; the sentiment is continued by all three down to bar 1st, page 6, when the composer, with a genuine spirit, begins to work in a temporary fugato style, formed upon the four first notes of that passage in 9ths, above observed. This proceeds for 23 bars, after which he modulates sweetly from D♯ to the 7th of his original key; and after a pause resumes his first subject, and

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carries it forward with here and there a slight deviation, which is always simple and judicious, to the coda page 9. Here he is somewhat operatic, but with much effect. An arpeggio, *a piacere*, from the pianist, concludes the movement. The andante, in 4 flats, is a movement worthy of MOZART himself; and if on the first hearing of the piece I had not known it to be HUMMEL's, I should undoubtedly have ascribed it to the former composer. The cantabile here reigns predominant—

" Gracefully moving,
" And all skill'd to please;
" To charm the heart,
" And set the mind at ease."

Nothing but performance can bring before the student the peculiar cast of this movement, or can shew him the true Promethean fire which is displayed at that passage, beginning from the double bar, page 11, and containing excellent practise for both the right and left hands. At bar 1st of page 12, the violoncello hitherto not the most conspicuous in the trio, comes forth in three or four bars, with its plaintive *vox humane* tones, which, like the voice of some mortal in affliction, is soon drowned in the bustle and animation of a multitude of other more joyous spirits. The sequence of diminished 7ths is not common. (See bar 2, page 12, of the 3d stave.) That monotony which would be caused by a too frequent repetition of the cantabile air is avoided by a brilliant variation upon it from the piano forte performer, which, together with a few bars of modulation in character with the latter part of it, concludes the movement. The finale is the portion of this trio in which the writer displays the nature of the school he has studied in. Here all is spirit and vivacity—a decided contrast to what has gone before. The imitations and fugue passages commencing on the last stave of page 15 are worked up in a similar motion for 20 bars, when the violin gives out a pretty chantant sort of passetto, supported by the pianist with an accompaniment of quavers, and a marcato base, which moves in double octaves unisonous with the first note of each set of quavers, producing a fine rich effect. At bar 9th of page 16, stave 5th, the piano forte takes up the air just left by the violin, which however pursues the former instrument in interwoven phrases, " alla scherza" for 17 bars further, at which place (bar 6th, stave 2d of page 17) a kind of ambling effect is produced by the continual motion of both

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hands by the pianist; and at page 18 we hear again the passage that he previously employed for imitation, prepared by an enharmonic modulation, which changes from Ab, by the diminished or equivocal 7th upon G♯, to the key of A♯. The composer then disports through his favourite passage, and at bar 4th, stave 5th, there is a chromatic descent of four crotchets in the base carried on for six or seven bars, leading ultimately to the resumption of the original subject of the movement. This is carried on in character with the foregoing pages, until he arrives at the conclusion, an animated coda in which there is some spirited modulation.

I have thus endeavoured to shew the best points in HUMMEL's style, though in an imperfect manner, of a similar nature indeed to all verbal definitions in such cases. There is another trio of his, published later than the one I have examined, that would well reward the tyro's study and perusal. Without referring more particularly to the rest of this composer's works for the piano, &c. I may observe in summing up the characteristics of his style, that a graceful, varied sentiment runs throughout his *best* pieces, and although not so *strongly* tinctured by the tender melancholy, or the consummate learning of the author to whom I have ventured to compare him, yet affords a proof presumptive that his talents are of a refined and scientific cast, which might well shame many of our fashionable manufacturers of rouleaus and flourishes, and call up some of the dormant energies of those who are not so far advanced in the same kind of studies, inciting *them* to persevere in so classical and excellent a style.

Of KALKBRENNER's Piano Forte Works so much has been said by yourself, Mr. Editor, and the minute exemplifications of his characteristic manner so ably descanted upon, that but little is left for me to notice, that will not appear tautologous. The very first piece performed in London publicly by this author was the "*Fantasia*" with *Robin Adair*, and is since well known to all piano forte players as a spirited and brilliant lesson. The modulations in the "Introduction" are worthy the protegée of HAYDN; and the detached portions of the "Air" are so neatly brought in, while the episodical parts are in such constant and varied contrast to them, that I am not surprised the piece should have continued so long a favourite. The variations (especially the 4th and 5th,) are bold and uncommon; I particularly admire his interrupted cadence upon the chord of D♯,

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in the last stave of var. 4th. Perhaps every one may not have observed in playing over this piece, that the last variation, taking for its subject in the treble the well-known German air "*Lieber Augustine*," still retains "*Robin Adair*" in the base. It is pleasing and ingenious to hear the two melodies thus moving together—harmonizing with and heightening the effect of each other.* The two last pages are proofs of the true musician, and shew what may be effected by even the simplest theme, when under the guidance of science and judgment.

The musical world were often regretting the want of some original characteristic variations upon the national anthem "*God save the King*," for except the meagre ones by BACH, and those of DUSSEK, (not in his happiest manner,) we have seen none that could for a moment arrest the attention of persons who from national predeliction are attached to the air. KALKBRENNER has managed this subject in a very superior style, and seems to have taken more than ordinary pains with it. The first variation is bold and spirited, carrying with it the entire character of the air. The second is in a legato, connected style, very graceful. The 3d variation is light and pretty, while the 4th moves in double notes for the right hand. Variation 5th gives more of excellent modulation than the air would seem at first to allow, but truly a la HAYDN, and is one amongst a number of other proofs that this composer's studies in harmony have been well and successfully pursued. Variation 6 is composed of passages in octaves for both hands, with which those performers whose fingers are not of the longest, should perpetually exercise themselves if they mean to perform it neatly. This is very brilliant. The next variation is a minor, highly contrasted with the former ones, and giving relief to the ear by diverging into a temporary modulation in a flat key. In the last variation we have an instance of "the bathos of set forms," brought forward with much effect; and, as a conclusion, the author has appended a very uncommon kind of coda, in which the treble hand produces an echoing† by the repetition of the same phrases three

* A more familiar example of this double species of melody may be seen in the Hungarian and Tyrolese waltzes arranged by BRAHAM; they go very gracefully together when sung smoothly, and the effect is more easily observed.

† As the echo to any sound is only a reverberation of the *same* tone, returned upon the ear by the elastic property in the air, it may not appear consonant to propriety to speak of an echo three octaves below. But as music forms a branch of the *mixed*, not of the pure mathematics, some allowance

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octaves below; and as they contain a great portion of simple melody, it is very pleasing to hear them dying away in diminuendo until the last bar. All classes of hearers must be gratified by the performance of this piece, from the connoisseur to the merest lover of quadrilles. The variatiations to *Rule Britannia* have been commented upon in Vol. 2 of this Review; they will bear comparison with the former. In the sonatas and other original pieces by this writer, the student will find numerous examples of his characteristic manner. The Dramatic Sonata, the Sonata Obligato for the left hand, the one dedicated to the memory of HAYDN, and the Grand Sonata, Op. 22, dedicated to LADY FLINT, all contain passages both of conception and execution that will reward the study and practice of them. One of the greatest peculiarities in KALKBRENNER's style is his frequent renewal of the two or three first bars of his original subject in different keys; this generally occurs towards the conclusion of his pieces, and is well adapted to heighten the effect. See his Polonaise, Op. 55, page 9, bar 2d of the 4th stave, where he returns to the subject in the key of B♯, which is carried on only for four bars, and then repeated one note higher in C seven sharps. At page 10, 1st bar, the base takes the motivo for two bars in D♯, then in B♯, and two bars further in E♭ minor, by which means, after a few modulations, he arrives at the original key E♭. This Polonaise is, I think, one of the best pieces of the lighter description he has written; the subject is uncommonly pleasing, and as a whole the piece is exceedingly well worked up. Our author's talent is best displayed in themes of either a bold or animated character; he does not succeed so well in airs where pathos is required. His Fantasia, with "*The Last Rose of Summer*," does not satisfy me after a perusal of his other compositions, for the air will by no means admit of the character introduced in the variations, neither is it kept in view throughout the whole of them, except the first and third, and even in those two it is not prominent enough. But as perfection is not the lot of mortality, it would be unfair to expect an author to excel in *every* part of his works; quite sufficient is it when we descry superior merit in one or two departments, and it will be evident to those who diligently peruse the works

must be made if we sometimes alter the real, legitimate meaning of those terms that are borrowed from different sources; and as our science admits not of demonstration in any part of its laws, it may be allowable to use words that will not admit a precise definition.

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of this composer that, taken as a whole, his numerous compositions are seldom equalled by any other writers whose works are daily before us, for spirit, sound harmony, and lofty sentiment. Performers on the violin will find much to admire in the arrangement for that instrument, in those pieces where it is employed as an obligato accompaniment; there is more of *mind* in all the passages, especially in the slow movements, than the player, on first performance, would probably perceive. I regret that the limits I have necessarily assigned to this paper will prevent me from going more at large into the characteristics of KALKBRENNER's style, but if enough should have been said to stimulate the curiosity of the young student to seek further information, my purpose is fully attained.

I have now to make a few observations on the compositions of RIES, and then shall dismiss this subject for the present, and release the reader to other more entertaining matter, as I fear this article may already have been thought too long. RIES is the favourite pupil of BEETHOVEN, as I before observed, and we are not surprized to find nearly the same profundity of science and sombre cast of feeling that his erudite instructor displays. Most of this writer's piano forte pieces will by no means please the generality of hearers, certainly not the uneducated ones. His style is almost always chromatic, the harmony abstruse, and the subject chosen apparently more to please himself than others. I well recollect how much every body was surprized when he first came to England, at the notice in some concert bill, that "MR. RIES, from Germany, pupil of BEETHOVEN," was to perform a concerto in C seven sharps minor! I was very young then, and thought him such a prodigy to attempt what I then conceived the most difficult thing in nature, and should as soon have thought of attempting a piece (in public) where that key was employed, as I should of handling the live rattle snake at Polito's museum. However the musical world, from that time forward, have learned not only to esteem the man, but to pay the greatest deference to the talents of the professor. I shall select "*The Dream*," which is one of the best and most original pieces of this composer, as the vehicle for a few remarks on his style. This fantasia is (unlike many compositions) written in the character which its title implies. A rich and visionary fragrance breathes through it, uncommon and delightful, and I could easily believe the circumstances which I have been told attended the idea of its composition, from the inter-

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nal evidence it presents to confirm that statement. *The Dream* commences in a soft solemn strain of single melody in octaves, which prepares the hearer to expect something out of the common style. The harmony is very sombre and equivocal throughout. The wailing of the C♭ so often occurring just before the commencement of the "*aria espressiva*," is as melancholy and saddening as *Burton* himself could wish. The "*aria*" is very tender and pathetic; it seems to picture the state of the mind when in sleep;

"Soft visions rise to soothe the soul,
"And lull the dreamer's care."

After the first part of this air is given by the right hand, the base takes it up, while the treble is performing an accompaniment in a pleasing manner. The sentiment continues down to bar 1st, stave 5, of page 3. Here the sounds break off with sudden starts, and a sort of indistinct staccato passage, leaves us at bar 4th of the 6th stave, wondering what visionary form the author will next pursue. There is something very expressive of the uncertainty and agitation which the mind experiences in sleep, at page 4, which conducts us to the "*Andantino dolente e tranquillio*," a sweet soothing melody, and as simple as may be. After an interrupted cadence on the chord of the 7th to A, a recitative of an elocutory cast succeeds, in which the composer may be imagined to soliloquize, although no one could determine precisely the feeling employed in it. I should pronounce it a reminiscence of some amatory or tender sentiment; for during the first four staves of page 5, the composer's mind and hand appears to wander from one harmony to another, "unconscious, reckless of his path," until a gleam of hope and confidence appears in the "*Aria andantino con moto*." The variations on page 6 and part of page 7, present a lively pleasing contrast to what has gone before, while the dreamer appears to feel satisfied and content with the road he has taken, when suddenly the trumpet sounds to arms! and the evident approach of some military cavalcade is pictured; the trumpet again announces martial movements, and after a few hurried bars of chromatic modulation, in which the dreamer may be supposed to hasten on that he may obtain a nearer view of the moving army, there commences at a distance the "*Aria, tempo di marcia*," (page 8,) and a very little portion of imagination is requisite to enable us to perceive the armed bands with all their paraphernalia and pomp of war, as they come forward in bold relief to the front of the scene.

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This, independent of its connection with the subject, is one of the best marches I ever heard, and would lose none of its character by being well arranged for a full band. The march gradually dies away in the distance, and the dreamer, returning back to his own feelings and recollections, pursues the same melancholy, feverish, and agitated cast of thought, which prevailed in the former part of the piece. The cadenza, last stave of page 10, is excellent. At stave 4th we again have the air, which was pointed out, page 1st, varied, and in a new time, the original being in common time, and this variation in 6-8. During the two last pages the author's ideas seem to crowd upon him, and a more vivacious spirit mingles with the conclusion of his "*Dream*," which leaves the hearer with similar indefinite ideas to those he began with. This is altogether a sentimental piece, and no one need attempt to make any thing of it in performance, if they cannot enjoy the luxury of "wandring thoughts and visionary fears." Ten hearers out of twelve would never appreciate it when performed with all the spirit which the author knows so well how to infuse into his admirable performance. The variations on "*Non piu andrai*" is another excellent piece of RIES's, and abundantly filled with difficulties of every sort. I should particularly recommend his "Exercises" for practice; for although they are short, they contain many bars of sound modulation, and testify that the writer has a head as well as a hand. I may in conclusion observe that RIES's compositions are specimens of the perfect German school, constant enharmonic changes, abstruse harmony, some melodious passages, and a never-ending search after lofty, grand, and sometimes obscure and darkened sentiments.

I am, dear Sir, your's truly,

F. W. H.

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TO THE EDITOR.

Sir,

Though you have been, for some years past, exercising your function of Musical Critic and Reviewer, with great ability and with great success, yet it is but lately that I have seen any of the Numbers of your Magazine. An advertisement which I met with in a newspaper some few months back, announcing an Essay on the Minor Key in your first Number, induced me originally to become one of your readers. It announced the very subject that I was desirous of seeing discussed.

It will be admitted that the study of the minor mode is very forbidding to the young pupil. There are necessarily so many flats, and sharps, and naturals, or so many accidentals about it, that the mass of learners are discouraged at the very sight of them, and can not muster up sufficient resolution to force their way through them. In short the teacher who will succeed, must drag his pupil through. But this is not all. For besides the mechanical difficulties of execution, and the difficulty of just conception, with which the pupil has to contend, there are difficulties on the part of the teacher himself, arising from the intricacy of what is usually called the minor scale, when he attempts to render a satisfactory reason for the Proteus-like forms which it seems continually to assume, always changing and always eluding the grasp. If a scholar under the difficulty of seizing its true idea, were to say to his master explaining this scale—

Quo teneam vultus mutantem Protea nodo?

he would say nothing unreasonable.

Are the above difficulties met as they should be on the part of professional men? Are teachers at due pains, first, to qualify themselves, and then to make every thing plain and clear to the pupil? I have no doubt that the majority of professional teachers possess the requisite qualifications, and do every thing that can well be done to obviate the difficulties which unavoidably attend the study of the minor mode. Still it is a serious puzzle to the learner. I think I once heard somebody call it the *pons asinorum* of musicians, and I begin to believe that it is entitled to the appellation. But if there

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be any gentlemen of the profession who have not yet got over this bridge themselves, it cannot be expected that they will do much to help over their pupils; and some such gentlemen there certainly are. They will tell you, what it is a very easy thing to tell—namely, that in ascending you are to sharpen the sixth and seventh of the key, and that in descending you are to flatten or depress them; but if you ask them why, they are silent.

——— Parum decoro
Inter verba cadit lingua silentio.

This is not an imaginary fact that I have conjured up, in order to make out a good and plausible case against professional musicians. It is a real one that has come within the scope of my own notice and knowledge. I regard it however as amounting to nothing against the profession in general, and it is to be hoped that such examples are rare. But teachers so superficially qualified as the above will, doubtless, avoid the introduction and discussion and practice of the minor mode as much as possible; and they evidently do avoid them. I know now several young ladies who have gone through the usual routine of a boarding school musical education for as many as three or four years at least, without having ever heard the term, minor mode, so much as even mentioned by their teacher, and without having been made to practise the scales as a preparatory and indispensable exercise, whether major or minor.

Such are the difficulties of the case, and such is the way in which they are but too often got over. The pupil wants perseverance, and the teacher wants, it may be, knowledge; but at any rate he wants time. He must hasten to his next pupil, whom it may possibly not be in his plan to trouble with any thing theoretical. A very eminent teacher in one of our episcopal cities, being lately asked how it is that female performers in general know so little of theory? replied very candidly, the reason is ready—"We do not teach them music, we only teach them to play."

Let us now consult the elementary works of professors to see whether there is any better information to be found there.

Mr. Burrowes, an eminent composer, who has published an introductory book under the title of the Piano Forte Primer, and a book which is upon the whole exceedingly well calculated to accomplish its object, says in his exposition of the minor scale, that "the seventh is raised because every ascending scale must have a leading

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note;" and when you come to the question, "what is a leading note," the answer is, that "it is the sharp seventh of the scale." This is evidently an explaining of terms in a circle, which like reasoning in a circle, leaves you with regard to information and conviction just where you were before; for if there is any thing in the reason here assigned beyond what there was in that which the lady gave for her dislike to Dr. Fell, I must confess that I cannot perceive it. It is precisely the same thing as if he had said, that "the seventh of the ascending scale must be raised, because it must be raised." It is of no avail to have called it the leading note, for this is still less intelligible to the learner than even the sharp seventh; so that, what is a leading note, and why must every scale have one, are questions that still recur.

The next elementary work I shall mention is, that of Mr. GOODBAN, of Canterbury. In his Complete Instructions for the Piano Forte, and at page 26, we have the following brief illustration of the minor scale: "the sixth and seventh notes of the minor scale ascending are, according to the rules of modulation, required to be made sharp; in descending, these sharps are left out." From this statement the student who is looking out for information must necessarily turn away with disappointment. To say that the sixth and seventh are sharpened according to the rules of modulation is, to say the very least of it, an explaining of the *ignotum per ignotius*, which is no explanation at all; for what can the novice in scales know of the rules of modulation? But if he even knew them, it would not clear up the obscurity of the explanation; for he is supposed to be still in the same scale, and yet it seems he modulates. Now the writers on *thorough base* inform me that "modulation implies a change of scale."

The last elementary work I shall now notice is that of the *L'anima di Musica* of P. A. CORRI, a work of more size and of more science than either of the two former; but proceeding upon the same principle in the illustration of the minor mode. The author informs us that "the minor scale ascending and descending is different; the ascending scale having its third only minor, while the descending scale has its third, sixth, and seventh, minor." This exhibits the anomaly, but points out no solution. He adds, that the minor scale will bear variation of performance, that is, the taking of the minor sixth in ascending, and the major seventh in descending; which practice he affirms to be as good and as much used as the taking of them in the other way." This is only making an acknowledged anomaly still

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more anomalous. The solution is yet wanting that shall give the reason why the sixth and seventh are sharpened, and determine whether, when thus sharpened, they are still in the minor scale.

Let no one suppose that I have made these remarks upon the above elementary works, out of enmity to their authors. I do not even know any one of them personally; and as I am not a professor, nor even an *amateur* of any high pretension, whether as a theorist or performer, there is no chance that I can ever come into competition with them either in their science or their art. I have specified the above books merely because they are the only books of the sort to which I have at present access, and I have made my remarks on them for the sake of those who have yet every thing to learn; hoping that the writers of elementary treatises will study perspicuity as well as brevity in their explanations of this puzzling mode, and endeavour to say something on the subject that shall be intelligible to beginners.

But it is not only the writers of elementary treatises who have failed in exhibiting distinct views of the minor mode. Almost all writers have been puzzled in treating of it, as is evident from the opposite and contradictory theories which they have advanced with a view to its elucidation. Nor is the question even now completely at rest, if there be any force in the arguments which Mr. Taylor urges so pertinaciously against the doctrine maintained in the essay on the Minor Key, in your first Number. I do not pretend to enter into the merits of the controversy, lest I should be found to meddle "with matters which are too high for me;" and I shall only say to the contending professors what Palæmon said formerly to the contending shepherds—

Non nostrum est inter vos tantas componere lites.

I have no hesitation, however, in avowing that the view of the minor key, which is exhibited in the first Number of your Magazine, is to me by far the most satisfactory of any that I have ever yet met with. All other views are full of obscurities. This alone is luminous and distinct. What is it owing to? Evidently, to the due discrimination with which your ingenious Correspondent has investigated the subject, enabling him to discern and ascertain the true limits of the scale in question, and to discard from it every thing extraneous. The issue is that the scale of the minor key is brought back to what it, no doubt, was originally—namely, the natural scale of A, whether

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in ascending or in descending, and without the interposition of either flat or sharp.

What strange doctrine do I hear, says a veteran of the old school! Do we not almost always in practice sharpen the sixth and seventh of the key in ascending, and sometimes also in descending? This is of course admitted, replies a pupil of the new school, but then you are no longer in the minor scale; you have modulated into the major. Such is the doctrine of the essay, and it makes every thing plain and clear. The learner is no longer puzzled by the anomaly of finding a sharp sixth and seventh, and a flat sixth and seventh, in the same scale or key. He is taught, and he plainly perceives that the minor scale is precisely the same thing, whether in ascending or in descending; that it uniformly requires the depression of the third, sixth, and seventh of a major scale that has been taken on the same note; and that every departure from this order of progression is a change of key.

Why then should there be the mystification of saying that the minor scale is one thing in going up, and anothing thing in coming down;—one thing in the hands of one composer, and another thing in the hands of another? For as it is usually explained, it has no fixed or specific form to which it is constant, or by which it can be recognized; so that we may fairly say of it what Horace said long ago of Tigellius, his great musical contemporary—

——— nil fuit unquam
Sic impar sibi.

The true clue to the explication of the mystery seems to be this: The upper part of the minor scale ascending is found to be rather disagreeable to the musical and cultivated ear, and hence the composer, *euphoniæ causâ*, modulates almost always into the major key in that part of the scale. Yet it appears that this modulation has not been duly recognized, but has been taken for a variety of the minor mode itself, and has occasioned that perplexity in the usual explanations of it, of which I now complain. But according to the principles of the essay, there is no longer any mystery in the case, and the explication of the minor scale is rendered just as easy as is that of the major scale.

Nor is the minor scale ascending either so very insufferable, or so very rare, as is generally supposed. We have the authority of Corri, at least, for saying that the taking of the minor sixth ascend-

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ing is as much used, and is as good practice, as the taking of the major sixth. And the authority is backed by that of the writer of the article music in the Encyclopedia Londinensis, who goes even a step farther, and says, that "the sixth and seventh of the key are made accidentally sharp only in those cases where the melody proceeds to a close on the octave of the key note; or where the harmony is a leading chord to a perfect cadence on the key note, or some inversion of it."

Thus we have the notes of the real minor scale in good and reputable and modern use, throughout its whole extent, ascending and descending, except in the case of the melody's proceeding to a close on the octave of the key note, which it seems the cultivated ear refuses to do, unless through the intervention of a sharp seventh, or of a semitone immediately preceding it, which it borrows from the major scale. We say the cultivated ear out of compliment to modern practice. But I imagine that the cultivated ears of former times could bear the coming to a close on the key note or its octave, even through the intervention of a flat seventh. How else are we to account for the remains of that practice in some very aged singers of Church music, and in some country congregations in distant and retired spots, where the novelties of modern music have not yet found their way. These individuals or congregations must sing so, because they were originally taught to sing so, according to the reputable practice of the times: and I suppose we must admit that reputable practice is as much the *jus et norma canendi*, as it is the *jus et norma loquendi*. Accordingly we have the ecclesiastical modes of ancient times, the minors of which are literally what I have now supposed the real minor scale to be; and it is to be presumed that those who composed and sung the melodies then in use, were regarded by their contemporaries as men of taste—*canture periti—Arcades*.

Thus have I ventured, though but a mere novice in the science, to offer my remarks on the mystery of the minor mode. It is probable that much of what I have said may appear to be very puerile to the adept. But I prefer no high pretensions, and if any one were to desire me to characterize my strictures by what I thought an appropriate title, I would call them *Minor Observations on the Minor Mode*. To you I submit them as to a master of music, well qualified to decide upon their merits; and whatever their merits may be, I am satisfied

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that you, in your judicial capacity, will assign to them the place that is due.

I am, Sir,

Your most obedient humble servant,

A MINOR.

TO THE EDITOR.

SIR,

"Is it asserted that the instrumental performers are enriching themselves at the expence of the public for want of competitors? Are singers, after a very inconsiderable number, revelling in the sums they acquire?"—*Quarterly Musical Review, Vol. 4, page 390.*

These, Sir, are questions put in the enquiry concerning the probable effects of the proposed Royal Academy of Music! and they might, we think, be satisfactorily answered in the words taken from the Sketch of Music in the number preceding, wherein the aggregate sums drawn from "permanent establishments" are shewn to be not less than eleven thousand pounds per annum—from the concerts in one month about five thousand—and from the Italian and Opera and great English Theatres one hundred and fifty thousand at the least, omitting in your computation all the lesser Theatres, Concerts, and private Music. This includes London alone. The vast sums levied upon the provincial cities and towns are wholly left out. The total therefore must be immense.

Now, Sir, when we consider that there are not more than a dozen singers, male and female, of sufficient celebrity to obtain universal engagements, and when the instrumental performers of reputation are not excessively numerous, it does seem strange that such vast sums should not be found adequate to prevent such general complaint among musicians as we daily hear. What can be the reason?

In the first place we must strike out of the total a sum indefinite in its amount, which is paid for expences incident to the theatres and

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the concerts, and leave only that which remains for the payment of artists in both departments.—This will reduce the balance by much more than one-half, probably two-thirds. If you then deduct the enormous gains of a few singers, these complaints will not seem so very wonderful. For instance Miss Stephens is stated (apparently from authority) in a late periodical,* to have "enjoyed a salary of twenty pounds a week" from Covent Garden. (She now has it should seem 10*l.* a night.) This with her benefit probably nets her about 1500*l.* per ann. She has the Antient Concerts, which produce 330*l.* more—the Oratorios about 200*l.* with occasional appearances at the Philharmonic, City Amateur, and Vocal Concerts, about 200*l.* more. For private parties there is no computing, but London alone it is probable thus yields her an income of not less 2500*l.* for her winter season. Her occasional trips to the provinces during the summer, and her entire employment of the months she is released from her Covent Garden engagement, are likely to produce not less than 2500*l.* I speak in moderation, for it was publicly said that Miss Stephens netted 5000*l.* by her visit to Ireland alone, and Miss Wilson is lately reported in the journals to have

* The London Magazine for November, 1822, published by Taylor and Hessey, gives the following relation:—"Miss Stephens required—we will not mince the matter—Miss Stephens, who had enjoyed a salary of 20*l.* a week for playing thrice in each week, required now an advance of 5*l.* a week, in justice to her own abilities and views. The proprietors of the theatre were surprised, as well they might be, at this expectation (*we* indeed were surprised to hear of 20*l.* being the weekly salary of an actress); but after several interviews, rather than lose so great and pleasant a performer and singer, they resolved upon meeting her expectations, although they determined upon meeting them in a different manner to that which she required. By the terms of several of the first actors' articles in the theatre, we understand it to be stipulated, that if any other performer's weekly salary is raised, the same benefit shall be extended to them. Thus, it will be seen, honour and profit go together. As the increase of Miss Stephens's allowance would, therefore, necessarily cause a similar and needless increase to others, the proprietors determined upon making up the amount to her by way of present or *bonus*—and this they intimated to her. This mode, however, would not do; Miss Stephens was not to be satisfied. She must have the salary. A remonstrance followed—and then, on matters appearing likely to be settled, the lady's expectations take another flight—and lo! Miss Stephens requires 10*l.* a night! for three nights in the week, and to be paid at the same rate for any greater number of nights upon which her talents would be called into action. In case, therefore, of the *run* of an opera, she might very probably receive 60*l.* a week!—(We only wish critics could turn round upon their editors, and be paid thus for *their* acting at the theatres!) This offer on the part of Miss Stephens was of course declined, and Mr. Elliston immediately engaged her."

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made 4000*l.* by a similar jaunt. I repeat these rumours only as collateral confirmations of my own deductions, which I believe to be true. MADAME CAMPORESE's earnings are even greater, and MRS. SALMON's only less by the deduction of the theatrical salary and the substitution of many other engagements in public and private, which her freedom from this tie enables her to accept. If however we take twelve thousand pounds per ann. from the general amount for these three vocalists, I do not think we shall exceed the truth, and we shall thus make a set off of no mean or inconsiderable kind.

It is not necessary for me to run the gauntlet of all the singers. There are the Italian Opera men, MR. BRAHAM, and Mr. VAUGHAN, and MR. SAPIO, Mr. W. KNYVETT, MR. EVANS, and MR. BELLAMY, skimming the cream of the theatres and the concerts. I suspect if we add them to the ladies above named, they deduct nearly, if not quite, thirty thousand pounds from the total receipts, or something more than an average of 2500*l.* per annum each, though not actually divided in that proportion; to which is to be added their teaching—no slight augmentation; but with this I profess to have little to do in my present enquiry, which is to shew in some sort the appropriation and division of the sums devoted to public music, and to descant a little upon the consequences.

Now, Sir, I shrink from the invidious task of suggesting the abridgement of the emoluments of the profession, or any part of it. Indeed any such suggestion I feel can be of little effect, because the world will be pleased in its own way, and by individuals whose talents, for some rational or irrational cause, defy competition. But it must be obvious, that with a distribution so unequal as the division I have stated above manifests, while the public pays, I say it without hesitation, vastly too much for the services of one class of ability, the rest must find themselves not only comparatively but really ill compensated for their exertions. Yet the reason why instrumentalists, though of the first rank, receive so much less than singers, is not less clear. Singing is more generally pleasing than instrumental music, which requires much more scientific understanding of the matter in the hearer, to afford high gratification, than vocal art. Singers therefore are in the most universal demand, and fame adds an ideal value to the real excellence of genius. It follows that singing is not only the object of especial and excessive remuneration, but that particular singers will usurp the grander emoluments.

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If we enquire whether these emoluments are disproportioned to the expences of education, the time devoted, and the exertions employed, I think we shall decide in the affirmative; for although singers do not arrive at their perfection till life is far advanced, yet their earnings are great as they go along, and their education is not expensive. Two years, perhaps, are spent in study, when the pupil is first introduced, but it rarely happens that any premium is paid, and from the moment of their first appearance (if at all successful) their receipts begin. These are divided with their instructor. But what trade will yield the same remuneration? in the same time? or with the same outlay? I fearlessly assert, none other.

Now, Sir, though I do not aver that the performances of the instrumentalist yield the same quantum of pleasure universally that a singer produces, (which I allow must be esteemed the measure of the compensation,) yet it will not be denied that their assistance is as indispensable as that of the singer himself. If the former were to imitate the bellows-blower*, the struggle with him would be found equally vain as that of the more supreme organist. But jesting apart, the life of the instrumentalist is, for reasons very ably stated by your correspondent F. W. H. at page 276 of this volume of your Review, even more laboriously devoted to his attainments than those of the singer. This you will say affords no better criterion of desert, than the comparative employments of any other trade and profession.

* Lest some of your readers should not be acquainted with the very old anecdote to which I allude, I subjoin it. A country organist was speaking in rapturous terms of a voluntary *he* had been playing, in the presence of his bellows-blower, who modestly insinuated that he too having a material share in the performance, the use of the term *we* would have been more proper and respectful. The organist (like too many of our singers towards our instrumentalists) held his humbler assistant's pretensions very lightly, and expressed no small indignation at the claim for notice put in by Mr. Puff. On the next Sunday the organist had seated himself at his instrument, pulled out the stops, arranged in his mind his subject; the congregation were all attentive, he pressed his volant fingers on the keys, when, to his utter astonishment, the pipes gave out no sound. What the Devil do you mean, you rascal, by not blowing," exclaimed the furious organist—" Blow, you villain, blow, I say." " Say *we* play then," replied the sturdy maintainer of his place and dignity. " Cease your folly and impudence," rejoined the organist, but still the organ spoke not. " Blow!" quoth he again; " Don't you see the congregation all astonishment." " Say *we* play," quietly repeated Sir Puff. " Was there ever such an obstinate blockhead—blow, you villain." " Say *we* play"—" Well then *we* play;" " *We do*," said the bellows blower, and filling the wind-chest, the instrument declared the important admission.

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Granted. But if no faculty or natural endowment, extraordinarily rare, be demanded, the differences ought not, I consider, to be so excessive as those we have been observing; for truly speaking, there is scarcely a single instrumentalist who obtains for his public playing, one-third of the sums paid to singers. If then the emoluments of the latter are sufficient for his comfortable maintenance, those of the former are monstrously extravagant.

Again, Sir, let me ask, if singing were better and more extensively cultivated, what would be the result? Why I am induced to think, a materially reduced price paid to the singer, out of which two important consequences would arise. Concerts would be conducted at a vastly decreased expence—they would multiply, and instrumentalists would, by rising into demand, enjoy a benefit that would place them upon more equal terms. For example, at the Antient Concert Mrs. Salmon, Miss Stephens, and Madame Camporese, are engaged nightly at a sum amounting to very near 100*l*. I think it probable that the whole instrumental band do not receive more than an equal sum. Is not this monstrous, both as to the public and the individuals?

I see no objection to the multiplication of singers, except it lie in the fact, that the incessant practice these great performers are kept in by continual engagements, by continual collision with the finest artists, and by the continual accompaniment of the most perfect bands, does actually contribute to their superiority in so essential a degree, as to make them what they are. Something of this is true, but the multiplication of concerts would take off some of the effect—or rather would equally contribute to the formation of eminent vocalists. Again, would "the great vulgar and the small," esteem so highly that which would be less costly? Perhaps not.

I perfectly understand that the expences of an artist's living must be greater than that of ordinary men. His ideas are all above the common lot of mankind. He must of necessity have more "elegant desires" than those whose employments demand from them no intellectual superiority, no particular graces of manner. Habits are neither so easily assumed nor so readily laid aside, as to enable any one suddenly to reverse the whole train of his feelings and his appearance, from the inhabitant of a squalid or mean abode to the captivator of thousands. The last implies a degree of elegance in the first, and though all the classifications of society have their specific distinc-

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tions, a certain degree of superiority in apparel, in furniture, and even in the viands on which he feeds, will appertain to the man of taste, or he will soon lose his refinement. I know too and acknowledge that most public characters struggle through poverty to the elevation they attain. No matter. If it be granted that a considerable elevation is indispensable to the sustentation of their rank in art, the concession satisfies my enquiry. With these opinions, it cannot be imagined that I contemplate any extreme reduction in the reward of eminent talent. Certainly not. But I think singers are now excessively paid, particularly when compared with instrumentalists, and I am moreover certain, that the indulgence of their demands, is greatly injurious to the diffusion of the art.

For example. I hold that there is no way of raising sums for the purposes of charity so available as by public music. Birmingham and Derby present forcible illustrations of the principle. The engagements of the principal vocalists alone must have exceeded one thousand pounds, the entire expence being no more than four thousand seven hundred. The first-named town is so situated that it can bear the weight of such a charge.* But perhaps there are not three other places in the kingdom that can. What is the consequence? Nothing short of the superiority there shewn is thought worthy patronage. Other towns cannot support the enormous expence, *ergo* other towns are compelled to abandon the idea of such an expedient. Now were it otherwise, could the principal singers content themselves with half the sum, (and I think seventy pounds for six performances might satisfy most ladies' desires of accumulation) double, nay treble the number of meetings would, I am persuaded, be held. A diffusion and a love of science, and a circulation of money, would take place, which would not only benefit the art, but would be a decided public gain, for distribution of wealth is of all things most necessary to England, in its plethora of affluence, in which the determination is much too rapid towards the higher members of the body politic. These advantages are independent of many others which relate to the progression of manners, and which you have enumerated at the commencement and at the close of your article on the last Birmingham Festival.†

* At Birmingham nine thousand five hundred pounds were received, at Derby only three thousand six hundred.

† See Quarterly Musical Review, vol. 3, page 121.

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Nor is it in this way alone that an instrumental performer is unfairly degraded. The counsel of that prince of unprincipled coxcombs (Lord Chesterfield) to his son, never to stick a fiddle under his chin, has given a currency to the belief that an instrumentalist is a weak or unworthy member of society, which will require more thought than refutation, before it will pass away. But the profession by their conduct and acquirements, and literature by aiding their honourable designs, will in time go far to obliterate the prejudice. I know many (multitudes I had almost said) of instrumentalists who are men of high attainments, independent of their technical acquisitions, which however I am bold to declare cost them far more time and labour than singers bestow upon their studies. Add to this, that such performers are commonly also composers for their several instruments; and why is not the writer of music to be regarded with a respect proportioned to the invention and the science he displays, as well as the writer who employs his ability upon literary topics? Were we to estimate matters rightly, we should yield our tribute of admiration or regard to gifted individuals, accordingly as they use those talents for the advancement of human happiness—the grand object of universal seeking. It will be objected that the musician can only amuse, while it is the province of literature to instruct. Admitted. But as music, according to Lord Bacon, "feedeth that disposition of the spirits which it findeth," it is an exercise which must tend to raise, enlarge, and improve the ideas and the sentiments which have already taken their hold in the mind. That the ancients held this opinion in an eminent degree, is clear from the intimate relation between the characters of their poets, their musicians, and their lawgivers.* We, Sir, of this age, are too apt to argue from the abuse, not from the use of a thing and from the exception rather than the rule. It is this last and reigning error, which by a sweeping anathema so often condems the

* "According to the statements of ancient authors, it appears that music was made an incitement to moral actions. The distinguished achievements of illustrious characters constituted, through the medium of melody, the strongest inducement to virtue, and stimulated mankind to a meritorious course of heroic conduct, and to those patriotic deeds which embellish the pages of ancient history. Many of the eminent philosophers of antiquity, however much their various systems might differ in other respects, have uniformly recommended the practice of music as conducive to purposes of the highest public utility. There is sacred as well as profane authority in abundance, for believing that the practice of music was made subservient to the general cause of virtue and of public

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whole class of musicians for the striking immorality of a few. Observe, Sir, I claim no pre-eminence for musicians; I demand only that they be ranked with students in the fine arts generally, and that they be treated "according to their deserts." If when a singer lays down his sheet of music, or a player shuts up his concerto, his functions are at an end, if he have no other accomplishments, no sources of conversation, no intellectual vigour, let him pass for what he is—hear, applaud, and pay him—but if he possess either ordinary or

morals. Of all the gratifications of human life, that yielded by music is probably *that alone* which is without alloy. It is—

"Soft as the memory of buried love,
Pure as the pray'r that childhood wafts above."

Musa and musica signified learning in general. With the Hebrews it meant *art* or *discipline*. The Athenians gave the name of music to every art. The Platonists taught that music is the knowledge of the order of all things, and reduced every thing in the universe to the general idea of harmony, which was made a symbol of the order and symmetry prevalent throughout the whole course and extent of material and intellectual nature.

Its value in influencing political conduct and general motives was duly appreciated by the wisdom of antiquity. Pythagoras's supposed perception of the celestial harmony of the spheres was probably an allegory descriptive of the regularity of the movements of the heavenly bodies in the planetary system. Iamblicus reports, however, that this philosopher taught others to imitate this divine music by instruments and the voice. It is a curious fact, that in the stillest day, when no sounds from apparent causes are heard, if an effort of the mind be made to listen *attentively*, the imagination is impressed with the sense of something like remote sound, resembling, in some degree, very distant music, dying away on the air. This may be more imaginary than real, but still there is a slight perception of this nature in the mind when *intensely* directed to its sense of hearing. Music was the discipline by which Pythagoras, in a great measure, formed his scholars. He asserted that the soul consisted of harmony, and that it brought into the world the memory of the music with which it was entertained in heaven. Anciently, laws and exhortations to virtue were sung musically. In St. John's Vision, the elders are represented with harps in their hands. Jubal, a few removes from Adam, is called "the father of such as handle the harp or organ."

Independent of ancient scriptural usages, this may be deemed sufficient generally, in public worship, to elevate the mind and to sublimate its conceptions. The power of music in war has been experienced by all nations. To this truth Virgil bears elegant testimony:—

———"*Quo non præstantior alter,*
Ære ciere viros, Martemque accendere cantu."

Among the Greeks and Romans, a person devoid of an ear for music was thought *stupid*, and it was a reproach to be unable to play on their instruments. A wise man, *adorned with the graces*, was reckoned so, principally, in proportion as he was *citharæ callens*. Aristotle, who, in old age, applied to the practice of the science, called it "*the medicine of heaviness.*"—*Col. Macdonald's Harmonic System—Preface, Page* 1.

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extraordinary advantages from education or from personal exertions, in the name of common justice, let him not be degraded and contemned, because he exercises an elegant art.

I can comprehend well enough why there is always a reluctance to admit public characters into private society. To this reluctance three great causes chiefly contribute—1st, the fear of lax morality—2d, the fear of a tax to be levied on the purse—and lastly, the apprehension that the love of idle habits, which is supposed to attend the public exercise of talent, should be propagated amongst the younger and unthinking members of families. These terrors, just or unjust, can only be abated by the conduct of the profession; and while such barriers to their general admission are known to exist, it is doubly incumbent upon them to be the more industrious in making acquirements, more retiring in manners, and more circumspect in every particular of their live. But applying all this to my own subject, why I ask are instrumentalists to be more rigidly excluded than any other part of the profession? and why are particular instruments to entail heavier denunciations upon their unfortunate masters than others? I can see no real distinctions between Mr. Moscheles, the pianist, and Mr. Kiesewetter, the violinist, except such as may arise out of the characters of the parties, whom I quote as individuals of the most eminent ability and the most irreproachable conduct. Yet I suspect the admission the one would find over the other would not be exactly apportioned to the less extensive practice of his instrument. Now is this fair? is it founded on any just reason? And if the comparison be extended to singers, I must candidly aver that my judgment would be given in favour of the instrumentalists. Of those of both classes whom I have known, and they have neither been few nor of mean estimation, the instrumentalists have been by far the most able in point of capacity and acquirements. I mean to make no invidious comparisons, but where shall we find amongst the vocal tribe such men as Clementi, Shield, Greatorex, Crotch, Horsley, the Cramers, Sir George Smart, Kalkbrenner, Novello, Field (of Bath), and numberless others I could mention. All these present in their characters models which will not be lost upon the rising generation of musicians. Much, Sir, you well know, will depend upon the general impression literary aid can make upon the public, and it is in this point of view that a journal, like the Quarterly Musical

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Review, can be essentially serviceable. The individual and the public may, through its pages, be alike taught the value of talent, industry, and conduct, and of their combined result—CHARACTER.

I confess I wish to see something done for the express purpose of reducing to a fairer equality the several proportions of favour and emolument. The poor instrumentalist is very much abandoned, for even the Philharmonic, which was expressly established to revive and sustain the taste for instrumental music, has relaxed considerably in favour of vocal. Now, Sir, if the object had been to make a superior general concert and to profit by it, there would have been no cause to complain, but the object of the Philharmonic was not, if I understand it, any other than that I first stated, viz. to generate and support a love of instrumental performance. If the people were tired, the obvious remedy was to abridge the number of pieces, which might easily have been effected, for all our amusements and our concerts especially, are much too long. The mob love quantity dearly—but the audiences at the Philharmonic are neither the "great vulgar nor the small"—they are the cognoscenti—if there be any such in the whole realm—they go to hear and to enjoy, not to close the book of one of the finest concerto-players in Europe at the end of the introductory symphony.*

I shall not attempt, Sir, to point out any specific mode of effecting so desirable a purpose. Whether singers do or do not receive a disproportionate share of emolument, and whether by making music generally more cheap, a greater demand would arise, I must leave your readers to consider. I am not prone to regard the excellences of art in a niggard or illiberal point of view. I would have artists well paid. I am not by any means so certain as the assumptions of the world at large would have us conclude, that the professional

* This I am told actually happened at a late private concert, given by a great military character. M. L. was engaged and was about to play, when the Noble D—— addressing himself to his foreign conductor, said, "*must* this man play? it is very late?" "O yes, my Lord D. he will delight every body," said the Signor, who dreaded the disappointment and the wrath of the violinist. "It is very late," again yawned his Grace, and walking up to the musician's stand, he placed himself, as if in rapt attention, at the side. The symphony began, and just as the violinist was preparing to display himself in the solo, the D. closed the book, as if the whole being concluded, to spare the artist the trouble, making an inclination of the head in approbation, saying at the same time, with an amicable resibeelity of countenance, "charmingly executed indeed, Sir." The astounded musician was effectually silenced.

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exertions of a lawyer, a physician, or a soldier, are so infinitely superior to those of the classes who labour in the fine arts—happiness being taken as the end of human search, and exertions and talent as the means. I combat these general abstractions upon the same ground as I should those of the mere mathematician or the mere philologist, who I know will look with contempt and horror ineffable upon any one who shall, as I do, dare to bring the various accomplishments of the musician in language, in science, in general knowledge and in manners, into a comparison with his own deep but limited study, because they are made by musicians—fiddlers, as he would perhaps, (spite of his boast of a liberal education) for want of argument, abusively style the persons whom I venture to uphold. In both cases he would resort to the extremes, and he would quote the discoveries of a NEWTON to favor his proposition on the one side, and some country-dance-player on the other. But the practical medium presents a generalization more just. And here I contend that art in its exercise and example presents abundant reason for advancing the professor who possesses various talent and accomplishment, without indeed diminishing the respect we feel for the acquisitions of deep erudition, to a nearer level with lawyers, scholars, and mathematicians. While therefore I wish to see professional ability respected and rewarded, I certainly think the pecuniary emoluments of the singers are in some instances exorbitant beyond measure, and I think also the custom is very injurious not only to the other parts of the profession, but to the public, one of which body I am. Music every where but at the theatres and oratorios, is far too costly, and it is the sums paid to certain of the singers that mainly contribute to make it so. If more cheap, it would be more accessible and consequently more frequent. In this, as in other instances I repeat, the determination is too strong towards the higher members of the body politic. I write, Sir, for

EQUALIZATION.

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OPERA.

TO THE EDITOR.

Sir,

You and your Correspondents have taken great pains to decry our English method of constructing Operas. But, Sir, can you be aware that we are only following our prototypes—the Italians? They have their Metastasio indeed, and we have our Artaxerxes. But as we say "one swallow does not make a summer," so one great poet does not, it seems, limit or fix the taste of a nation. We are, as it appears to me, only just arrived at the very perfection to which the Italians had attained about half a century ago. If, Sir, you can imagine any of our present managers sending for a play-wright, and dealing with him for a new Opera, *alla moderna*, I think he would set about it (judging from what our theatres exhibit) much in the way I find described in a very philosophical Italian book I have lately been reading; and that such of your readers as do not like the trouble of consulting authorities may judge, I subjoin a translation. It certainly puts our Operas in point of precedent, upon much higher ground than they have ever stood before, and must be of infinite service in the way of precept and example to the poets of our time, who write for music and for managers. Indeed it sets the thing in so true a light, that not a syllable more needs be said, and therefore no more at present from

Your's, DRAMATICUS.

The poet is supposed to relate the conversation between the manager and himself.

"The Bolognese, (said he to me) terrified by the late earthquake, have been for a long time deprived of theatrical amusements. The first piece, therefore, that is performed, will bring considerable profit to the managers; this has induced me to think of giving a play next September, and I wish it to be new, because the audiences are weary of

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Metastasio's antiquities, which (though the author be the first dramatist in the world) should be used as plate and jewels of great value, that are brought out on extraordinary occasions, while the rest of the year, articles of less value are employed.

I might content myself with the Italian custom, which is to mangle the dramas of this author, by taking from them at pleasure the most beautiful parts, and inserting in their stead airs and duets, written by some ordinary poet. These so disfigure the remaining and ill-arranged passages, that the father who produced them would never know them, if by a new miracle of Esculapius, he was to return and live amongst us. But this mode is not to my taste. To mutilate a poor poet who has done no wrong, is a cruelty at which every good heart will revolt. Substituting then my own fancies or those of others for what is wanting in his works, is a thing which requires more courage than falls to my lot.

I have recourse to you, Sir, expecting above all from your discretion, that you will not be difficult with regard to price. I have to pay very considerable sums to performers, to dancers, to the conductor, and to the musicians. I shall be at so great an expence in furnishing dresses, decorations, and lights, in the fitting up of the theatre, and in other things, that little or nothing will remain for you. Besides the words are the least interesting part of the Opera, and in case you cannot agree to my terms, there is a crowd of poets in Bologna, who will sell me one very cheap. And you see if I can have an air for a crown, it is really not worth my paying a pound for a work, which in the end is not as valuable as one successful song.

I have no doubt but you are thoroughly versed in the principles of dramatic composition, but nevertheless, as my gain or loss is concerned in this matter, you will allow me to give you a few hints, which I must desire you especially to observe. I do not wish the drama to be entirely serious on account of the expence it would create, neither would I have it completely comic, as then it would be considered no better than a common opera. But I should like it to be of the *Mezzo carattere*, (which in point of fact means that it shall be of none) that it should cause people to weep and to laugh at the same time—that comedy and tragedy should be joined—that after an impassioned air should follow one full of gaiety, and that it should open a field for the display of Pelosini's talents, whose forte is in tenderness, and for those of Gracchcrelli, who supports the buffo parts incomparably.

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Neither do I wish the subject to be taken from history. It would be too serious, and good for nothing but to shew the author's ability to compose according to the rules of Aristotle, which have nothing to do with Operas. I shall also be well pleased if you can introduce frequent changes of scene and a good many buildings, according to the French taste. O these French! they have embellished every thing! Decorations please the people. Besides which, I wish very much to use a beautiful prison and a wood, which I have amongst my scenery.

You poets have certain rules of style which set you puzzling your brains about the turn of a sentence. They say that a master of the art, one HORACE, by his precepts communicated this contagious disorder among you, and that the Grecians and French have set you the example. As for me, I very willingly dispense with elegance, and if it be any accommodation to you, with grammar also, experience having taught me, that without either one or the other you may in a theatre gain everlasting applause. It is not long since a Comic Opera was repeated more than forty times, in which an air began, "If you yourself should seek to know," and finished with equal propriety—"An ass you'll surely find." But let not your malicious ingenuity apply the words to the poet.

I have heard others say that low comedy should be drawn from fact, and that it should not originate in the fancy; that before you venture on dramatic writing, you should study mankind attentively; that weaknesses of temperament not vices—that the defects arising from an innocent singularity of thought, not odious and pernicious crimes, are proper materials for comedy; that these follies should be strongly represented and highly drawn, but not exaggerated. These are rules I have heard, with many other old women's stories, which you authors say, are prescribed by good sense. But I am bold to tell you that good sense was not made for us. The theatre owns no other laws than those of custom; and these require that there should always be in every drama a fellow with a full-moon face and a great mouth, not unlike those of the lions put on the doors of palaces, with a justice's wig and a dress unlike any ever seen in civilized society. It is also decided that this ridiculous personage must be either a silly father, or a husband who is always jealous and always deceived, or an old miser who suffers himself to be robbed by the first knave who knows how to lie with ingenuity. You must also have a Dutch-

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man with a Quaker's hat, who seems to be moved with a wire like a puppet; and likewise a Frenchman, who has a good dose of quicksilver in his veins: then a dunce of a German, who talks of nothing but his sword and his bottle; or a Spanish Quixotte, who stalks about like a geometrical figure, full of false punctilios, and habited after the fashion of two centuries ago. In short, every thing must be extravagant, exaggerated, and out of nature. You will oblige me by doing accordingly, sending to the Devil all who shall advise you to the contrary.

I warn you that you must not introduce more than seven nor less than five personages. You know what distinctions the two principal performers should have. The third man, or tenor, must represent the father, or old man, or a jealous husband, or a Dutch merchant, or in fact what you please. If he who takes the part of the father is 15 or 20 years younger than the one who represents the son, it makes no difference. The face well furbished up with a fair proportion of rouge, and the distance, will set all to rights. The remaining persons must have but little to do, as those I have engaged this year sing wretchedly: and as love is the dominion of women, and the rules of the theatre ordain it so, let the first man be in love with the first woman, and the second with the second. Without this there will be no means of satisfying my actors, who wish above all things to predominate a little in the presence of the public. And then these love entanglements, if they are the principal events, agree admirably with the genius of the music. By way of recompense for this trouble, you may develope the story by what means you best like. It is of so little consequence to me how it is carried on, that I care not whether it is done in this or that way. By good fortune my first man possesses a voice of great lightness and execution, you must therefore give him the means of showing his abilities. He is not fond of recitative, on account of which you must not bring in many incidents; but he likes those arietts in which he can warble and quaver; and as he once sung—

"Vo solcando un mar crudele,"

very well, he wishes for an air constructed in the same metre, and with similar words. If you cannot write him one, it is of no consequence, we will make use of the old words over again, for it will do vastly well. I will make the composer adapt to it magnificent and pompous music; and that his abilities may be shown to the

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greatest advantage, we will have a trial of skill between the singer and some wind instrument, and they shall reply one to another, which will really be delightful. You will introduce but one duet, which you know belongs exclusively to the first man and woman. If it were sung by any but them, it would cause a quarrel not less violent than that caused by "*La Secchia Rapita.*" To prevent contests about such matters let all the performers sing their songs according to their rank, beginning with the first man or woman, and so on. A finale, in which all the characters join, will have an admirable effect, and it will be better still, if you can introduce high sounding words, descriptive of the clatter of a mill, or the rumbling of a tempest, or a quarrel, or any such sort of thing that may allow of a grand crash. Then the orchestra will do wonders, and the audience will be ravished. It is true that such finales resemble a Jew's synagogue more than a well-executed concerted piece. But in matters of taste there is no need to be so nice.

Above all, you will take care that after having sung their songs the performers leave the stage; and that towards the end of the act they disperse one by one. I like this custom, and it is characteristic of the Opera. You may then conclude the last act in your own way, only remembering that it must be short, and that it must not contain airs or decorations of importance. That at the last, all the personages must be friends, and every thing end amicably. You will tell me this is not right, and that the last act ought to be the most lively and interesting. But these are beauties of the art with which I do not confuse myself. What I know is, that at the end of the second act the audience depart, and the singers will not exert themselves."

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" If we examine the materials of private Concerts in London, we shall also, I fear, " find that English talent is nearly excluded, and that the English profession is dis- " couraged, principally because, as *it is said*, Italian performers are content to accept " invitations in the hope of patronage at their benefits, while our native singers expect " the reward which is to be the support of their existence. In these times of conjoint " extravagance and economy, when the undue study of the last is almost indispensa- " ble to the lavish indulgence of the first, such a resource may afford a plausible reason " for the preference so obvious among the poor rich people who give music."—*Quar- " terly Musical Magazine and Review, vol. 3, page 276.*

TO THE EDITOR.

Sir,

When I read the above-written sentences in your third volume, I own I did not so soon anticipate so full and so public a confirmation of the principal fact they contain, as has been exhibited in a late trial at the Palace Court—Pallix v. Scudamore. But few of your musical readers, perhaps, wade through the reports of law proceedings. For their information, therefore, I state in brief, that Mademoiselle Pallix, a harpiste from Paris, arrived in this country late in the last season, bringing a letter of introduction to a Mr. Bingham Richards, a merchant in the city, from whose evidence it appeared, that it was the object of Mademoiselle to be introduced to the first musical circles through his means, and she offered to play to him or his friends *gratuitously* for the first season, in recompense for such introduction. That in pursuance of this commission, Mr. Richards procured her an invitation to a musical party at Dr. Scudamore's, of Wimpole-street, whither she went, saw Mrs. Scudamore, was placed among the performers, played twice, but obtained neither further notice nor refreshment, and in fine, was put into a coach with three other musicians, who were set down at their houses, and at last Mademoiselle Pallix was deposited at her own lodgings. Her mother, who was the evidence, was present at the conversation with Mr. Richards, but admitted nothing of her offering to play the first season gratuitously. Mademoiselle Pallix subsequently charged six guineas for her performance, and payment being refused, on the ground that her playing was gratuitous, an action was brought to recover the sum, in which the Jury

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found a verdict for the defendant. The Attorney and the Counsel, however, both declared their intention to make no charge for conducting the cause.

Now, Sir, I do not wonder that foreign artists are anxious to pay a certain price, as it were, by making certain sacrifices of time and talent, valueless to themselves, in order to obtain patronage and subsequent employment; nor am I much surprised that a good-natured man should endeavour to aid the industry of a stranger. We may also very readily suppose an extension of the same spirit of kindness in many giving musical parties stimulating them to afford the opportunity required. This may be so—but I confess that in my own person, I should feel great reluctance in accepting, were I in a condition to make concerts an indispensable part of my arrangements, and especially from a total stranger and one who by the offer is obviously in a situation to need all the earnings the exercise of talent can obtain—I should certainly, I say, feel great reluctance in accepting the gratuitous assistance of such an individual. This is not the way that rich people should help on poor artists. A trial between a French harpiste and an English gentleman for six guineas, "for service done and work performed," viz. for playing at a splendid assembly given by the latter! There is something to my ears very humiliating in this *discord of suspension*.

Connection! Sir—connection!—that is the word upon which every thing in this metropolis depends! The harpiste wants to make connection by playing—the donor of the music to increase connection by giving the concert. I quarrel with neither as to the means or the end; but I do quarrel with the manner of doing the thing. If a man moves in musical circles, and has so intimate an acquaintance with singers or players that he can accept the services of both or either, in consideration of the good offices he is accustomed to perform towards them—they in such case put off the character of professors, *pro tempore*, (like Mr. Sola, who in his evidence on this curious trial stated that he was not paid because he generally mixed with the company,) in so far as the master of the house is concerned, and enlist themselves in the number of his friends. This is intelligible enough, but I do not comprehend how a gentleman barters his introduction to a stranger for the price of that stranger's performance.

You will perceive, Sir, that I am for drawing a very clearly defined line. A concert is either professional or amateur, or both. A

professional concert in a private house is to all intents and purposes a performance got up to answer some peculiar and interested end, and therefore ought to be paid for. Does the person love music?—Well and good.—He can be present at the finest performances for a very small sum. Does he prefer to hear it, for some reason or other, in a private manner and according to his own selection?—He saves the money he would lay out upon public performance—he enjoys a *particular* and a (to him) *superior* gratification, which also extracts so much from the receipts at the public concerts, and he absorbs the time and attention of the professor. If he be unable to pay for his treat, it is unjust to the profession to seek such enjoyments.

Suppose again a concert principally amateur, in which the assistance of one or more professors is desired? the same rule applies.

It will be urged here upon me—is a person then who is willing and indeed desirous to be allowed to exhibit his talents, in order to procure employment from others, and who will be positively obliged by being permitted to stand up at a concert, to be denied on the ground of delicacy? Here there is the equivalent, and is not a person to avail himself of such an offer? I reply—it is purely a question of feeling. I myself certainly could not engage the time and talents of a stranger, who by the very offer declares the extremity of need, without a painful sense, that I accepted gratuitously a service for which I ought to pay, and by which alone the donor is able to earn a subsistence. It would, I say, be a compromise to which I could not submit.

Grand musical assemblies, called also private concerts in London, at which the well dressed mobs crowd the passages, stand upon the staircases, and line the halls, beyond the reach of all sounds, except those of their own tongues, come, shew themselves, and go, are but too generally matters of parade, or matters of mere trade. Connection is to be made by them, as I have before stated, and I contend the professor ought in all such cases to be paid.—Where music is cultivated for its own sake, where the acquaintance of professors is courted either from private friendship, from love of science, or admiration of talent, the obligation is always mutual, and quittance on either side may easily be made. But I do, Sir, with your correspondent, contend *totis manibus* against those "poor rich people," who truck their patronage for the exertion of professional talent, in order to make way for themselves. It degrades alike him that gives and him that takes, though in the latter case it is

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poverty and not will that consents. I object to it in toto, from the lending saloons and servants for the benefit-night of a professor, down to the admission of such a petitioner as poor Mademoiselle. Both are too often but pampering the means of ostentation out of the pockets of the professor. Yet I would not impede these vehicles for the diffusion of musical taste, by laying a very heavy tax upon the donors. I would inculcate to the profession the utmost liberality, for nothing I am persuaded is so favourable to art as its private enjoyment. I would endeavour to take a distinction between the ostentation and the cultivation of music, between those who love it and those who merely employ it for interested purposes. I would unquestionably make the one pay for the other. Let Mrs. Fallal, of Portland Place, or the Princess Fadladinida, of St. James's-square, be taxed to the utmost for their desire to have the finest concert of the season, and let this enable the artist to bestow his leisure upon the elegant society of kindred minds, who will be solaced and raised and refined by the contemplation of superior talent, and who will shed the reflected lustre around the small but happy circle in which they move. The one is the drudgery of trade, the other the labour of love, and so these things ought to be considered. In all such cases the thing is understood, the artist is received like a friend, and the obligation is openly acknowledged; he is not like poor Mademoiselle, "requested to sit near the harp," and neither spoken to by the master the house nor by the guests—he does not depart without partaking or being "offered any refreshments."

My last observation leads to an exception from this general rule in one class of individuals—I mean artists of all descriptions. It is fitting that their houses should be conservatories of art, and nothing is more becoming, nothing more honourable, than the existence of that universal reception, that universal reciprocity of intercourse and assistance which artists commonly observe towards each other. Art should respect, support, and extend art. The poet, the painter, the sculptor, the architect, and the musician, all aid and elevate each other and their several faculties, by the interchanges of ability. Between them emolument should be nothing, the advancement of science every thing.

In conclusion, Sir, I think we may see from this one case, that "Vetus" was not far from the truth, when he assigned the gratuitous

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assistance of foreigners at private concerts of the metropolis,* as one of the causes of their predominance over our less insinuating, less politic English professors. I own I am exceedingly glad that this exposure has taken place, for I like things should be seen in their true colours, and be called by their right names. "Captain———— is a very clever fellow," said a gentleman after dinner. "Oh aye, that's the man who can tell you how to evade the property tax, and to escape paying for windows and horses." "Aye, I recollect him," remarked another—and Pallix v. Scudamore, may perhaps be long remembered in a way somewhat similar—it will at least by

HONEST PRIDE.

ON THE RISE AND PROGRESS OF THE VIOLIN.

Continued from Vol. IV. Page 58.

Concerning Baltzar, Anthony Wood, of Oxford, in his own life, gives so quaint an account that it seems worth transcribing, not only on account of its relation to the subject upon which we are engaged, but as a picture of the manners of the times. It will be recollected that Music had been so much discouraged during the usurpation, that it had been practised principally in secret.

"Thomas Baltzar, a Lubecker borne, and the most famous artist for the violin that the world had yet produced, was now in Oxon, and this day, July 24, A. W. was with him and Mr. Ed.

* The following dialogue passed last season between a lady who was ambitious of giving a splendid musical treat, at as small an expence as possible, and her conductor. The Italian part of the performance having been arranged, "I think, Sir," said the lady, "English glees are very pretty things." "Very pretty indeed maam." "They really come in very well, and give variety, but then the singers ask so much. Don't you think, Sir, you could prevail upon some of them to come for less?" "I dare say I could, Maam, but curse me if I do, for I know, though you, Maam, may not, that their gains are little enough already in all conscience."

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Low, lately organist of Ch. Ch. at the house of WILL. ELLIS, A. W. did then and there, to his very great astonishment, heare him play on the violin. He then saw him run up his fingers to the end of the finger-board of the violin, and run them back insensibly, and all with alacrity and in very good tune, which he nor any in England saw the like before. A. W. entertained him and MR. Low with what the house could then afford, and afterwards he invited them to the taverne; but they being engaged to goe to other company, he could no more heare him play or see him play at that time. Afterwards he came to one of the weekly meetings at MR. ELLIS's house, and he played to the wonder of all the auditory; and exercising his finger and instrument several wayes to the utmost of his power; WILSON thereupon, the public professor, the greatest judge of musick that ever was, did, after his humoursome way, stoop downe to BALTZAR's feet, to see whether he had a huff on, that is to say, to see whether he was a devil or not, because he acted beyond the parts of man.

"About this time it was, that DR. JOHN WILKINS, warden of Wadham, the greatest curioso of his time, invited him and some of the musitians to his lodgings in that coll. purposely to have a consort, and to see and heare him play. The instruments and books were carried thither, but none could be persuaded there to play against him in consort on the violin. At length the company perceiving A. W. standing behind in a corner neare the dore, they haled him in among them, and play, forsooth, he must against him. Whereupon he being not able to avoid it, he took up a violin, as poor Troylus did against Achilles. He abashed at it, yet honour he got by playing with and against such a grand master as BALTZAR was. MR. DAVIS MELL was accounted hitherto the best for the violin in England; but after BALTZAR came into England, and shewed his most wonderful parts on that instrument, MELL was not so admired, yet he played sweeter, was a well-bred gentleman, and not given to excessive drinking as BALTZAR was." At the restoration of King Charles II. BALTZAR was placed at the head of his Majesty's new band of violins. His compositions have more force and variety in them, and consequently required more hand to execute them, than any music then known for his instrument.

JEAN HUBNER, a very skillful violinist, was born at Nurem-

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berg in 1631: his talents were so much esteemed there, that his portrait was painted in 1670.—He was blind.

Nicholas Adam Strunck was one of the greatest virtuosi on the violin of the 17th century: his last situation was chapel master to the Elector of Saxony, at Dresden. He was born in 1640 at Jelle, where his father, Delphin Strunck, was then organist at Court. His father having been called to the Church of St. Martin, at Brunswick, he followed him there at the age of twelve years, and obtained the place of organist at the Church of St. Magnus for himself. He continued his studies at the same time, and went, with the consent of the Ministers of the Church, to the University of Helmstœdt, where he distinguished himself for several years by the zeal with which he studied. It was in this town that his talents for the violin were developed. Not being able to resist his propensity for this instrument, he went to Lubeck, in order to learn the violin of the celebrated Schnittelbach. His natural disposition and his ardour for study, joined to the principles which his father had already given him, caused him to make the most astonishing progress, so that at the age of twenty he was promoted by the Duke of Wolfenbuttle to be the first violin of his chapel. He remained but a short time in this place, which he quitted to accept another, in the chapel of the Duke of Zell. Having obtained the consent of this Prince, he sometime afterwards made a journey to Vienna, where he played before the Emperor, who expressed his satisfaction by making him a present of a gold chain, ornamented with his portrait in a medallion. At the death of the Duke of Zell he entered the chapel of the Duke of Hanover, from whence he was called sometime afterwards to Hamburgh, to take the direction of the music there.—Frederick William, Elector of Brandenburg, who came to Hamburgh at this period, was a witness of his glory. Desiring to have so distinguished a player in his service, he demanded him of the Magistrate, and immediately named him his chapel master. Hardly had the Duke of Hanover heard that Strunck was going to Berlin, than he destroyed the Elector's plan by reclaiming him as his vassal. To indemnify him for what he lost by this change, he first named him his Chamber Organist, and afterwards a Canon in the Church of Notre Dame, at Eimbeck. Strunck insinuated himself so much into the good graces of his master, that he accompanied

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him in a journey to Italy which he made about this time. This journey furnished him with an occasion of becoming acquainted with CORELLI, and gave rise to the curious interview we have before related. STRUNCK remained in Italy for several years, and returned to Vienna in the height of his reputation.—In this city the Emperor heard him a second time, but he now chose the harpsichord for his instrument.—A second gold chain proved to him the satisfaction of the Monarch. From Vienna he went to Dresden, where the Elector, JEAN GEORGE the Sixth, made him his vice chapel master. After the death of BERNHARDT he became his first chapel master, a situation which he filled from 1692 to 1696. It appears that he then fixed himself at Leipsic, where he died on the 20th of September, 1700, at the age of 60. He published some exercises for the violin or viol da gamba, containing several sonatas, &c. and some chaconnes for two violins, at Dresden, 1691.

SAMUEL PIERRE DE SIDON, a celebrated violinist, lived at Hamburgh from 1661 to 1666. RIST, who heard him several times, asserts that he was much superior to SCHOP.

JACQUES BALTHASAR SCHUTZ, the son of GABRIEL SCHUTZ, was musician to the Magistrates and a celebrated violinist of Nuremberg, where he was born on the 5th of January, 1661. He profited so much by the lessons in music which he received during his infancy, that at ten years of age he was heard with his brother, JEAN JACQUES, by the MARGRAVE of ANSPACH. His voice not being developed till late, he sung counter-tenor in the chapel of the town. It was in this quality that he was called a second time to Anspach to sing at the Opera. Having lost his voice, he devoted himself exclusively to the violin, and acquired great skill. He played also on the viol da gamba. In 1786 he was admitted to the chapel of the Magistrates of Nuremberg. He died on the 22d of January, at the age of 39.

GEORGE PHILIP TELEMANN, chapel master to the Princes of Bayreuth and Eisenach, singer, and director of music at Hamburgh, was born at Magdebourg on the 14th of March, 1681, and until 1700 he frequented the schools of this town, Zellderfeldt and Hildersheim. At the age of 12 he composed, amongst other works, an opera, which was performed at the theatres of Magdebourg and Hildersheim. He directed the music at the Catholic Church of the Gotthardins.—In 1700 he visited the University of Leipsic, where he obtained, the following year, the situation of director of the music, and organist of

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the new church. In 1704 he was named chapel master to COUNT PROMNITZ, at Sorau. He went to Eisenbach in 1705, in the quality of director of the concerts, and there succeeded the celebrated PANTALEON HERBENSTREIT, in the place of chapel master. He led the chapel with the violin, and relates himself, that every time he had to play a concerto with HERBENSTREIT, he was obliged to prepare himself for it, for several days previously, by continual practice, and by frictions of his arms, in order to enable him to keep up to the astonishing time in which the former played. TELEMANN's last situation was director of the music at Hamburgh, where he died on the 25th of June, 1767, aged 86. He had never any Master but himself, if we except that he was taught the elements of music, when young, in the public schools of Magdebourg. He studied the great masters with attention, and particularly the French, and indeed he entirely acopted the French taste. His compositions for the violin were as follows:

Six Sonatas for the Violin, with an Accompaniment for the Harpsichord. Frankfort, 1715.

Six "Sonatine per Violino e cembalo." 1718.

Sonatas "A due flauto trav. e due Violini senza Basso."

Three "Trietly methodichy," and three "Scerzy" for two Violins or Flutes, with a continued Bass. 1731.

"Scherzi melodichi per Divertimento di coloro che prendono l'acque minerali in Pirmonte, con Ariettes emplici e facili a Violino, Viola e fondam." 1734.

Six Quartets for the Violin, Flute, Viol da gamba, or Violoncello, and a continued Bass.

Methodical Sonatas for a Violin or Flute, with a continued Bass.

Continuation of the Methodical Sonatas.

All these works, together with a great many others of different kinds, were printed before 1734. He had besides composed the following, which he intended to publish successively, as follows:

Twelve Solos for the Violin or Flute, with a continued Bass.

Imitations of Corelli for two Violins, and a continued Bass.

Mornings at the Waters of Pyrmont, &c. for the Violin, Viol, and continued Bass. The three first weeks.

Six lively Overtures for two Violins, Viol, and Bass.

Six Sonatas of the same kind, for two Violins, Viol, and continued Bass.

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Pot Pourri, for the Violin or Flute, with a continued Bass.

The second Part of Quartets for a Violin, Flute, Viol da gamba, and continued Bass.

Twelve Fantasies for a Violin, without a Bass.

A Sermon, preached at the opening of the New Organ, in the Parish Church of St. Nicholas, in the City of Bristol; by the Rev. John Eden, B. D. with Notes. Gutch, Bristol; and Rivington, London.

Our readers need not be alarmed. We have unfortunately not many sermons for them, and therefore it becomes our bounden duty to take prompt notice of such an one as that of which we have quoted the title above.

We are glad, sincerely glad, and we most heartily congratulate the church and the world, as far as the British public is concerned, upon the circumstance, that a daily increasing attention is shown to the heaven-directed, if not always heaven-inspired department of ecclesiastical music. When so many well intended efforts are continually making, it will be strange, more than passing strange, if none of them prove successful. The press teems with works on psalmody, and the question of the propriety or impropriety of employing in the service of the church the old or the new version of psalms exclusively, or of admitting other compositions under the name of hymns, seems in a fair way to be amply discussed, if not set at rest. At the same time we are constantly supplied with new collections or new arrangements of tunes, adapted to this or that version or selection, and although none as yet can demand our unqualified approbation, it is more than probable that at last some one will appear, combining sufficient excellence to claim and to receive the sanction and support of the church at large. We would observe, however, whilst on this topic, that no competent person will set

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about such a necessarily laborious undertaking, pending the uncertainty and want of uniformity which now attaches to the use of psalms and hymns; but that on the contrary, we must expect to be still overwhelmed with ephemeral productions adapted to local and equally transitory metrical compilations.

Although it may be considered a little out of our prescribed track, yet as having an intimate connexion with our master theme, we will venture to urge upon such of the clergy as peruse our pages, a more serious and general attention to the bearings of this subject; for we apprehend the more it is agitated, the sooner will it be settled, which will not only contribute to the interests of science, but (we speak it with submission) will not prove detrimental to the prosperity of the establishment. We have reason to fear that some (few we would hope) of the clergy think it altogether beneath their serious notice, provided something is sung whilst the surplice is removed, they are not at all solicitous about the matter or the manner of the performance, whether the words be taken from STERNHOLD and HOPKINS, or from BRADY and TATE, or from WATTS and DODDRIDGE, or whether the melody be one of our venerable forefathers, or a trivial strain from RIPPON or WALKER. Let such, if such there be, mark the words of BISHOP BEVERIDGE, "I think nothing mean or low which hath any relation to the service of God and his church." That MR. EDEN is not one of the number, the zeal with which he has discussed that branch of the subject that more immediately comes under our cognizance, sufficiently evinces.

A Sermon on Church Music is so great a rarity, that we sat down to the perusal of it with unfeigned satisfaction, which we are happy to say was not diminished as we advanced. If however our sentiments should not happen perfectly to coincide with those of MR. EDEN, or of his anonymous but able assistant in the notes appended to the sermon, we shall not hesitate in the discharge of our duty to state the points of disagreement.

The discourse, being delivered at the opening of a new organ, might be supposed to bear more upon instrumental than upon vocal music, but such a supposition would not be correct. The Reverend Gentleman has very properly connected with its consideration an energetic enforcement of the duty and advantage of exercising our vocal powers in the service of our Maker. For this we most heartily thank him. The marked indifference, and (we hope we use not too

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strong a term) the stupid listlessness with which this noble, this animating part of divine worship is regarded by too many of our congregations, call for the most powerful appeals of the sacred orator, and imperiously require of him the utmost exertion of his influence to atchieve its restoration to the dignity and importance with which it was wont to be invested.

So far from thinking the matter too trifling for even an occasional exhortation,—so far from deeming it unworthy of serious discussion, Mr. Eden stands forth and warmly admonishes his people to devote their musical talents to the service of that Being from whom they were derived, and anxious to give every possible effect to his admonitions, afterwards commits them to the press, for the benefit of the community at large. Again we thank him. A little more such zeal, a few more such efforts on the part of the Clergy, and the stigma which now attaches to our parochial music will be removed, and the strains which have so long disgraced some of our churches, will no longer be suffered to defile the sanctuary, and the worship of the living God will once again be conducted in the "beauty of holiness."

The text, which our reverend friend, (so we must take permission to call him,) has selected for a motto to this discourse, is the third verse of Psalm CL. "*Praise him with the sound of the trumpet, praise him with the psaltery and harp.*" After an appropriate introduction, the preacher goes on to show, that "this art and science of music can never be employed so worthily as in promoting the glory of God and the benefit of man." And here we must be permitted to make a rather long quotation, for the introduction of which we are sure our readers will require no apology.

"The possession of such a talent, when it is exercised in imparting innocent delight, but especially when directed to inspire devotion, to awaken pity, to excite benevolence, is really an high and enviable distinction. Alas, that an art so pure, so dignified, so heavenly, should ever be otherwise employed! That it should ever become the handmaid of vice, and should be perverted to the diffusion of seditious sentiments, to the excitement of unchaste desires, to the encouragement of brutal intemperance! Woe be to the man who thus degrades it from its noble destination; who by connecting sweet sounds with profane, impure, licentious language, drags down this excellent faculty from the province which heaven had allotted it, and turns the gift of God against the giver! But honour and blessing be upon the head of him, who consecrates superior musical powers to the service of that God from whom they are derived, and to the promotion of that religion which is the only foundation of our

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present and future happiness. Talents thus exercised are truly honourable to their possessor;—the charms of music, thus directed, may be productive of the happiest effects. It was for this the Author of our being made man susceptible of the most refined and exquisite pleasure from musical sounds; and as it were, attuned his frame to harmony, that delight and duty might go hand in hand; that here below, he might have some anticipation of that extatic enjoyment, which the songs of angels will in another state afford him. And, doubtless, it was for this, that God has gifted some men with more distinguished talents than others, that they may exert those talents in the cause of virtue, and may make his public worship to be more frequented by rendering it more attractive. He, who planted the ear, made it capable of conveying to the soul the sublimest and most affecting sentiments of piety to God and charity to man. He chose that these feelings should be excited not by articulate language only, but also by musical modulation and the sweet accord of sacred sounds. Hence, to cultivate and improve the taste for sacred music, is but to discharge a debt of gratitude to Him who hath inspired that taste; to correspond with His gracious purpose, who designed this holy and delightful exercise to be a preparation for the still diviner harmonies of another and a better state of being."—p. 7.

Again, we have a spirited, and, some circumstances considered, a bold passage at page 9; where, after stating that our Established Church wisely retained at the Reformation "this noble and primitive part of public worship," he adds--

"And though, at a subsequent period, the sour and cold-hearted fanaticism of the Puritans attempted utterly to banish it from the land, yet it has been happily preserved to us, and our temples still echo to the sound of the organ as well as to the voice of sacred song. Had these wretched and infatuated men, to whom I have alluded, been able to accomplish their full purpose; had they, as one step in their progress, destroyed every organ in the kingdom, we might, at least with respect to this beautiful science of church music, have been at the present moment in a state of comparative barbarism."

With the spirit of this observation we perfectly coincide, and indeed are decidedly of opinion that no greater evil could befal science generally, and our department of it in particular, than the predominancy of any one of the dissentient sects, now so numerous among us.

Although the worthy Clergyman disclaims all pretensions to musical skill, he proceeds to lay before his congregation and his readers, some directions, (which he terms "obvious reflections") concerning their duty with reference to the subject under discussion.

"The first to which I advert is this, that all strained and unnatural efforts of the voice ought carefully to be avoided as very injurious, I might even say, destructive of the effect of congregational music.

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There are persons, unfortunately, who seem to imagine that loud singing and good singing are one and the same thing."

These observations are certainly correct, but it may perhaps be doubtful whether their introduction were, in the instance before us, altogether judicious. If Mr. Eden's congregation, at the church of St. Nicholas in the city of Bristol, should unfortunately be in the habit of straining their voices to that unnatural pitch which he is perfectly justified in holding in abhorrence, and if they should, one and all, or only generally imagine that "loud singing and good singing are one and the same thing," then he acted wisely in pointing his shaft against such a vicious practice, such a vile notion.—But if, as we suspect, from the too general indifference which now so deplorably prevails, as well as from some parts of the very sermon before us, his flock need rather to be incited than restrained, to be encouraged rather than repressed, his admonition may unfortunately be found to have the effect of preventing that very result which he is so laudably anxious to attain. All first attempts are imperfect, and the error is often on the side of excess; and therefore as it is most desirable that congregational music, to deserve that epithet, should be, not the exercise of the few but of the many, we confess we would rather witness some little of "the harsh and discordant effect of the over-exertion of the voice," than the disheartening, devotionless silence of the opposite extreme.

The remark upon the prevailing fault of children in singing too loud, is unquestionably founded upon fact; but we apprehend it will be observed that this propensity only becomes an evil, when the children are posted, as is now too universally the case, in a large body in some particular part of the church. When distributed among the congregation, this unpleasant effect is never produced.

At page 13, the example of the continental, particularly the Lutheran churches, is proposed to our imitation, and enforced by an anecdote.

"An eminent Swedish professor, who lately visited this country, has stated, that he has had a class of two hundred persons at one time, and some among them of the highest ranks in society, who thought it no degradation to associate with persons of much humbler condition than themselves in the practice of sacred music, and in preparing themselves for the public service of God."

We ardently desire that such a custom might obtain among us, but we fear the time is not yet. However, much may be done in private towards what is here elegantly termed "a rehearsal for the

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minstrelsy of heaven," and we therefore add the weight of our earnest recommendation to the wish expressed by the learned Divine—

"That young persons, especially those who are possessed of an instrument, would spend a portion of their leisure time (at least on Sunday evenings), in the practice of singing sacred compositions in parts. This would not only be a delightful exercise, but likewise highly conducive to the advancement of the congregations to which they might belong."—p. 14.

The following passage needs no comment—

"When we enquire how a Christian congregation will best perform this part of public worship, it must be obvious to every reflecting mind, that nothing can contribute more directly to this good end than the attainment of a truly devotional spirit, the ascendancy of a sincerely religious feeling."

The discourse concludes with a pithy and most admirable application of the subject, for which we cannot do better than refer our readers to the work itself.

There are appended several notes, of which two are of considerable length. This article is already so extended that we have not room for further extracts, or we could cull much interesting matter from them. They relate to the general history and conduct of the art, and contain many curious observations, among others a whimsical speculation upon the origin of canon and fugue, with which we cannot entirely agree.

In note H, which principally refers to the voluntary, there are some comments upon a series of Essays on Church Music, which appeared in the Bristol Mirror, and since in our Journal. It is objected to the writer of those essays that he has cast an imputation of *laziness* upon such of the officers of the church as prefer reading the compositions *of others*, as we understood it, to the delivery of their own. We conjecture that there is not much difference of sentiment between the respective writers, for both seem willing to reprobate what we may term the borrowing system; and we feel persuaded that "MINIMUS" would concur as heartily in the condemnation of "a rambling, unconnected harangue," as in that of a loose, unmeaning voluntary.

The organ, upon occasion of the erection of which this sermon was delivered, is, we have been given to understand, an instrument of exquisite delicacy, and possesses moreover a peculiar novelty in the shape of a set of *iron pedals*. It was built by a provincial artist.

We cannot conclude this article without again thanking the Reve-

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rend Gentleman for his zeal in so good a cause, wishing him all prosperity and success in his labours, and again calling upon others of the Clergy to "go and do likewise."

JUDAH, PART THE THIRD.

MR. GARDINER has completed his laborious work—a work of a kind and extent to which no amateur within our knowledge has ever before tasked his powers;—a work which, in these days of altered, if we must not say degenerate, affections, that does great honor to his taste, his industry, and his spirit of enterprize. We shall proceed to give a slight view of the several pieces that make up this last division, and take a summary view of the oratorio to conclude our article.

We may, in the first place, abridge our analysis considerably, by an immediate reference to the several masses of HAYDN and MOZART, from which a considerable portion of this part is taken. No. 62 is the *Gloria* of the second of MOZART's Masses, (we adopt the order of MR. NOVELLO's publications) No. 66, the *Agnus Dei* of the third. The following chorus is the *Dona Nobis* of the same. No. 73 is the *Credo* of the third of HAYDN. No. 80 is the *Gloria;* and No. 84, the *Et Incarnatus* of the first. We have set these down merely from memory; it is probable were we to institute a search, we might trace others to similar sources, which we have reviewed in their original shapes.

The first recitative, No. 63, is principally remarkable for an instance which appears to us to be false taste, and which occurs in the volata of an octave in the last bar but one. The very essence of recitative is, that it approximates as nearly as possible to speaking. Ornaments of this kind are, therefore, almost always misapplied, and can never, according to the philosophical principles laid down in the only treatise we have upon the science of ornament,* be admitted

* The Grace Book, published by Clementi and Co. and Chappell and Co.

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with propriety, except upon words expressive of strong passion; this flight has no such extenuation, except indeed there be some excuse in the exclamatory nature of the passage and the analogy to the blowing of "the great trumpet," as might probably influence the composer—or he might thus anticipate the ninth bar of the air succeeding, thus making a slight connection. We doubt, however, the sufficiency of any or all of these reasons, and should the example of the Italian stage be quoted, we reply, the opera affords no model for English oratorio singing. "*Hæ nugæ in seria ducunt mala.*" The fact is, the passage is not a good one, and would not probably have been admitted without the volata, but this is covering a patch with a patch. The air (No. 64), (subject from HIMMEL), is so plain as to be meagre in the greater portion, though intended almost purely for declamation. Nor has the accent been sufficiently attended to—e. g. the two first bars of page 302. The learned Editor closes this piece with the ascent of an octave to D in alt, and writes over it *voce e tromba ad lib.* Now he did or did not expect the adoption of his volata—either the ornament or the explanation then is redundant, and we wish he had omitted the latter in the apprehension of a long-set dialogue cadence between the voice and the instrument, to which his tempting offer may perhaps allure some unhappy singer and player.

No. 65 is a recitative of 16 bars. The words are prophetic of the captivity, and the recitative is conducted through a train of striking and almost continual modulation. It begins in E flat major, and passes through the following progressions:—C minor, C major, F minor, D flat major, G flat minor—then by an enharmonic change to F sharp minor, then to D major, and leads to a quartet, which is in D minor, by a transition to A major. There is much imagination of harmonical effect in these modulations.

No. 67 is called an aria (why not air in an English oratorio), but it bears a nearer resemblance to accompanied recitative. It appears to be intended for a base, though written in the G cliff. The compass is great, and it proceeds by skips of enormous width; in one instance there is the descent of a twelfth. HANDEL, in his Italian bass songs, (*Nasce al bosco* for instance,) exhibits we know precedents for this style, as well as other composers of his time, but such passages are too recherché, and ought only to be resorted to in extreme cases. They are besides now interwoven into the structure of the comic

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Italian base songs, which involves the great principle of association. Though the words are strong admonition, we are not struck with the adaptation. The accompaniment for the stringed instruments is exceedingly full, and proceeding throughout by semiquavers, while the voice part is sustained and syllabic as to melody, and though the movement is fine, the impression is a doubtful one. We ought perhaps to observe that the composer has marked a shake upon the fifth of the key, during a note of considerable prolongation. The recitative, No. 68, is feeble and poor, and the succeeding air, No. 69, though sweet as to its subject, is heavy for want of variety. The accent is wrong at the very outset, being thus placed, "*How sorrowfūl*," by making the note given to the two first syllables crotchets, that to the last a minim. The whole is rendered more wearisome by a *da capo*. The recitative, No. 70, is intended to be strongly expressive, and to be enforced by the symphonies, but it strikes upon our ears as a failure.

So also we fear we must consider the succeeding chorus. This is intended to be powerfully descriptive of HIM "*That rideth upon the storm.*" The imitations are both in the voice parts and the accompaniments. But the passages are too uniform in the one, and rather conceits than images in the other. "*His horses are swifter than the winged eagle*," is too sublime to be pictured by the same series of triplets, with which CIMAROSA has pourtrayed "*I cavalli a galoppo*," in his "*Pria che spunti*," or MICHAEL KELLY, "*I see them galloping*," in *Blue Beard*. The attempt seems too mighty for the arm.

The air, No. 74, "*Who is like unto God*," is soothing, but not remarkable for any other quality in expression, and the recitatives which precede and follow it, partake of its mediocrity. The song from HAYDN is an unlucky proof of the error which is perceptible in other parts also—of selecting well-known words that have been happily set by other composers. Thus "*Rejoice greatly*," sinks into nothingness before the recollection of HANDEL's bravura in the Messiah. Could MR. GARDINER have designed to place HANDEL and HAYDN in a contrasted light the most unfavourable to the latter, he could not have chosen more efficient means. The composition is certainly not amongst the best of HAYDN's works, but the words are absolute annihilation to the music. What would the world think of any singer who should select this song for performance while HANDEL's air lives?

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The recitative, No. 77, is another failure in a grand design.

The chorus which follows is by parts the finest thing we have yet encountered. There is true majesty in the simplicity of its structure and in the modulation—that in the last bar of the first staff of page 360, upon the word "*adore*," is solemn and affecting. The solos, the imitations, and the fugue, are noble, and add variety and spirit. We doubt indeed the effect of the rapid and superabundant modulations contained in the first staff of page 375, but, as a whole, this chorus presents the best specimen of art and expression. "*They that go down to the sea in ships*," the base song which follows perhaps exhibits the worst. Here the Editor again encounters comparison, and that with PURCELL*—but without any such comparison the air is very poor indeed. Where is the base voice to be found that extends to such a compass?

The air, No. 82, is obviously written upon the model of HAYDN's, "*With verdure clad.*" There are in it some pieces of agreeable melody, and the accompaniment is active and descriptive, and keeps up the interest of the song throughout. We lament however to find its close deformed by a long dialogue cadence between the voice and the flute. This is in the worst taste of the theatres.

No. 83 is an accompanied recitative, which aims at high expression. The composer appears to have had HAYDN's Creation of the animals, and other parts of the same sacred opera, in his mind at the beginning, but to have been daunted by the fear of being accused of direct imitation; the whole therefore seems to be produced with a trembling hand. The lion lying "*down with the ox in his crib*," expressed by semitones, is rather a conceit than a description.

No. 85 is a short and lively fugue from HAYDN.

No. 86 is a recitative, singular in its construction, for soon after its commencement is assumes a regular movement, of which the subject is a very sweet but short piece of melody, and having the perfect character of air.

No. 87 is called *aria brillante*, of which the accompaniments are the principal, for it is constructed with frequent imitations and replies, while the melody consists either of interrupted passages, or holding notes to give scope to the instruments. The voice owes little

* For the circumstances that led to PURCELL's composition of his celebrated anthem upon these words, see Musical Review, Vol. 1, page 323.

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obligation to the composer, whose taste seems neither fixed by the models of the old school, nor expanded by the invention and grace of the moderns, but imbued with a little of both. MR. GARDINER, in truth, appears most at home in airs of smooth and tranquil melody. No. 83, "*The Lord will comfort Zion*," is one of these, and one in which he has been as successful as in most instances. A short and sweet semichorus, acccompanied by wind instruments only, leads to the concluding chorus, a grand fugue by HAYDN upon a good ecclesiastical subject.

We have thus brought to an end our remarks, in detail, upon this work of labour and expence. Its merit lies in introducing to the knowledge of the student of mere English composition, if any such there be, a body of fine music, in the dress that has hitherto been considered to be that most congenial to our national taste, in its highest mood. In general what is adapted is fairly performed. The words sing well, and the spirit of the composition is appropriately expressed. But the words are an anomalous mixture of scriptural passages and secular paraphrases—of prose and verse—some of the latter not at all above the pitch of STERNHOLD and HOPKINS—as witness—

O beautiful mount, O Zion so fair,
O sacred abode of heaven the care.
I woo thy sweet paths, and stray with delight,
Where olive trees bloom; how charming the sight!
Thy vallies and plains drop fatness around,
And Hermon returns the shepherd's glad sound.

There is however but little verse, nor do we perceive any good reason why there should have been any. The greatest cause of complaint against the selection of the words lies in the adoption of passages which have been most sublimely set before, and which therefore disparage the compositions to which they are here appended, for this is an error of magnitude wherever it occurs.

MR. GARDINER, we should be induced to conjecture, is a little infected by the rage of the time, for the multiplication of effects by means of complication. We remember a friend of fine taste, who used to say, "there were people who could never be satisfied without a mob of happiness;" and in indulging this excess the worthy editor has administered to a passion which scarcely consists with the chaste purity of the oratorio, particularly the English oratorio. His score

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is immensely full—so full indeed that the eye cannot presume to decide upon the effects. The whole must be heard, and must be heard too from a very capable band. We speak therefore with great diffidence upon this point, while we confess our honest prejudice in favour of the antient school of accompaniment for this species of music. Even after hearing MOZART at the Italian opera, we have seldom been impressed with the *continuous* power, or the superiority of complicated accompaniments in *affecting* the mind. Indeed after a time we should be inclined to say that the result was overwhelming—too mighty, and therefore often as wearisome as moving. The same bias leads him to give the instruments an undue ascendancy, and to render not a little of his adaptation and composition for the voice more instrumental in the structure of the passages than vocal. Similar disregard is displayed in the uncommon compass to which the vocal part is frequently extended, and which can only be reached by the eminently gifted, and by them with extreme difficulty. It is particularly observable in the counter-tenor parts. In the recitatives there is an uniformity and a mediocrity which does not rise in the execution to the dignity that the design implies. In the latter there is a boldness and imagination which wants the support of more technical facility—more inventive power. Those airs are the best which aim at no higher objects than easy and flowing expression, and which demand little of force or character. Where these latter ought to be, the deficiency is but rendered the more visible. It cannot but excite surprize that MR. GARDINER, setting out with the intention to produce an English oratorio, should have used throughout the Italian designations—recitativo for recitative, and aria for air, &c. &c. We regret too that he did not apply English directions for the time, with references to the metronome. Composers are hardly aware of the injustice they do themselves by leaving the movement to the chance-medley operations of the performer's fancy. The entire expressive effect of a composition often depends upon hitting the exact time. We wish also generally to invite English writers, and particularly of classical works, to the adoption of English terms. MR. GARDINER has even tasked himself to invent Italian marks of expression—at least we do not remember to have met with such terms as "*placido*," "*andante melanconia*" (which last word is correct neither as to grammar nor orthography) in works of authority. Terms are already multiplied out of all bounds, and

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what is desirable, is rather by usage to establish the exact application of a few that are legitimate, than to add to the number of fanciful and useless words, with which the language of music is already overcharged.

With respect to the organ accompaniment, we have only to request a comparison of Mr. Gardiner's organ part with Mr. Novello's arrangements of Mozart's and Haydn's masses—not a word more need be said. We have before remarked the many errors of the printing, which are however less frequent in the second and third parts than in the first.

Thus we are apprehensive we must be driven to admit that *Judah* is amenable to censure on many grounds, some implying want of power, and some, haste and inadvertency. Yet on the whole, the work is a great attempt, considered as proceeding from an amateur, and proves a classical direction of mind, good taste in selection, an ability far superior to the million of virtuosi, unusual industry and unusual enterprize. It can therefore but be estimated as honourable to Mr. Gardiner, and we trust that the objections we have stated will rather stimulate than discourage an intellect of uncommon activity, and a love of the science, which is already established by more than one considerable undertaking.

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A Treatise on the Harmonic System, arising from the vibrations of the aliquot divisions of strings, according to the gradual progress of the notes, from the middle to the remote extremes; explaining simply, by carved delineations, the manner in which the harmonic tones, half and quarter notes, are generated and produced on every corresponding part of the string, and under a copious explanatory description, illustrated by musical and appropriate Plates, giving an easy and familiar adaptation of the whole to the purposes of Composition and Instrumental Music, and more particularly to the practice of the Violin, Tenor, Violoncello, and Double Bass, on all the strings, and in every compass of these instruments, by every practical mode of execution; with some musical animadversions, introductory of the general subject, briefly alluding to the rise and progress of Music, and to the corrections of temperament, and stating various improvements of Instruments, experimentally ascertained: concluding with an application or two of the Principle of Musical Notes to purposes of utility, and a reference to terms less generally noticed. By John Macdonald, Esq. F. R. S. F. A. S. late Lieutenant-Colonel, Chief Engineer, and Commandant of Artillery, on the Establishment of Sumatra. London: Printed for the Author, and sold by T. Preston, 71, Dean-street, Soho; and to be had at all the Music Shops in London. 1822.

The Author of this Work is an Officer of rank* in the Artillery, and he has published, as his preface states, no less than fifteen

* Colonel Macdonald is remarkable, it appears, as being the son of Flora Macdonald. At the end of these introductory observations, this fact is thus stated.—"Many are the instances which might be quoted of the fine feelings and liberality of sentiment, eminently characterizing his Majesty—one I cannot omit. The celebrated Flora Macdonald, by her heroism and intrepidity, saved the life of Prince Charles Edward Stuart. His Majesty, when Prince of Wales, rising superior to every narrow prejudice, nobly remarked that this remarkable woman rescued from destruction a member of his family, and settled a pension on her for life, from the privy purse. Truth demands not to pass over unnoticed, that the man whom she had disguised as her servant, and whose life, through multiplied *perilous and hair-breadth escapes*, the humane and far-famed Flora saved at the risk of her own, *did not* prove grateful, while his brother, Cardinal York, directed the late Sir John Macpherson to say, that provided she would change her religion, he would grant her any pension. Flora died as she had lived, a faithful member of the Church of England.

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volumes upon professional and other subjects. Indeed were not his zeal in the promotion of science supported by such evidence, the book before us bears abundant testimony of ingenuity and perseverance, while its inartificial construction, and the desire to accumulate useful knowledge, sufficiently prove the sincerity and ardour with which the writer pursues the developement of facts. The want of connection which therefore appears in the variety of subjects introduced, we attribute solely to this earnestness.

To those who have experienced the enchanting effect of harmonic sounds, by whatever means those sounds are elicited, the appearance of a work, the chief object of which is to show how much this elegant mode of performance is capable of being extended beyond the narrow bounds to which it has hitherto been confined, even in the practice of the greatest performers, must afford a very high degree of satisfaction; and we feel assured, that every impartial judge will agree with us in awarding the highest degree of praise to the talent and perseverance evinced by the author in the execution of the task which he has assigned to himself. The principle upon which Colonel Macdonald has constructed his harmonic scales for the violin, tenor, violoncello, and double bass, was discovered nearly a century ago; but notwithstanding this, we are much mistaken if the ablest performers of the present day, on those instruments, are acquainted with any thing like so extensive a system as is laid down and illustrated in the work before us. We state this circumstance to shew that Col. M. has certainly rendered a valuable and lasting service to the public, in applying this principle to practice in its fullest extent; nor ought it to be forgotten, that this is a work totally unconnected with the objects which demand the attention of a military man.

After enumerating every practical harmonic arising from the

It is a curious fact, that Flora Macdonald was lineally descended from Robert II. the progenitor of the House of Stuart, as his daughter was married to her ancestor, John Lord, and also called King of the Isles.

The writer of these sheets has put on the tomb of his revered mother, the elegant words of the author of the Tour to the Hebrides—

"*We were entertained with the usual hospitality by Mr. Macdonald and his Lady, Flora Macdonald, a name that will be mentioned in history; and if courage and fidelity be virtues, be mentionod with honor. She is (was) a woman of middle stature, soft features, gentle manners, and elegant presence.*"—So wrote Johnson.

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aliquot portions of the open strings, which are thereby made the fundamentals to those harmonics, and called by Col. M. harmonics of *single touch*, because they are obtained by a slight pressure upon the string at *one point only*, he proceeds to shew that the fundamental (or as he terms it the *primary*,) may be formed by pressing the string hard against the finger-board, while the harmonic is obtained by a slight pressure upon another part of the string. In order to obtain harmonics by this means, the distance between the finger which, by pressure, would produce the primary or fundamental of the harmonic, and the finger by which the harmonic is obtained, is always such as to correspond with the interval of the minor 3d, major 3d, 4th, 5th, or 8th. Our limits will not allow us to animadvert upon the great judgment evinced in this arrangement, though it would be easy to prove, both theoretically and practically, that a more judicious mode of procedure is impossible. We shall, however, make one remark in support of our assertion. Let it be remembered then, that the ratio of the minor third is 6: 5; of the major third 5: 4; of the fourth 4 : 3; of the fifth 3 : 2; and of the octave 2 : 1. Now if in practice the finger is placed within a certain degree of nicety over the proper situation on the finger-board, the harmonic will be produced the same as if the finger had been placed absolutely over the precise spot required; and the reason of this is, that when a broad surface, like the point of a finger, is placed in the vicinity, though not precisely upon the node of some simple ratio, the harmonic of the *simple* ratio will nevertheless be generated in preference to the harmonic of a very *high* ratio, even though the pressure of the finger may, in fact, act more directly over the node of the high ratio. Now it happens that the ratios whose nodes fall near the nodes of the simple ratios 1 : 2; 2 : 3; 3 : 4; 4 : 5; and 5 : 6, are all of a much higher denomination; consequently, provided the performer does not err in any considerable degree from the truth, he will not fail to produce the harmonic required.

Care must, however, be taken not to diminish the interval of the minor third from the ratio 6 : 5 to the ratio 7 : 6, the difference between which is only as 42 is to 1; otherwise the harmonic will be changed from the 19th to the 21st of the fundamental or primary note. What then would have been the consequence had Col. M. attempted to produce harmonics over the interval of the second, whose ratio ought sometimes to be 9 : 8, and sometimes 10: 9, which

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differ from each other only by the interval of a comma, or as 81 : 80? for, as the difference between these intervals is not distinguished by the notation, it is unknown in practice; nevertheless, while the simplicity of one ratio is only one remove from the other, yet there is a whole tone of difference between the harmonics generated by them.

In his scales of harmonics, Col. M. has given every way by which, by the above methods, every practical harmonic may be obtained; and it appears that in some instances the same note can be obtained harmonically by more than twenty different methods.

To these scales, therefore, the practical performer may resort, as to a dictionary, and chuse that method for producing the harmonic he requires, which suits best with the general position of the hand. For the great utility arising from the knowledge of so many ways of producing the same note harmonically, is owing to the convenience which is thus afforded to the performer of producing the notes without continually shifting the hand from one position to another.

In the course of his work, Col. M. takes an occasion to introduce some remarks upon his improved system of telegraphic communication; and, if we may judge from the facts therein stated, it is to be regretted, in this instance, as in many others, that private *interest* should prevail against merit and public utility. His alphabet, formed from the sharp and double sharp, and intended as a secret cypher, is certainly very ingenious, and remarkably simple.

In the preface and introduction much useful and interesting matter is to be found, which is not immediately connected with the main object of the work, but evincing very considerable research in the history, and skill in the science of music. Besides several other objects of importance, Col. M. appears to have paid very particular attention to the construction of the violin, violoncello, and double bass, with the view to their improvement. With respect to his suggestions for this purpose, of course time and experience can alone fairly decide upon their value. We have however the satisfaction to state, that we have known the violin, in two instances, to be much improved, by attending only to some of the alterations proposed. This gives us great reason to hope that the other means of improvement he suggests will be found of real value, especially as Col. M. states that they are the result of repeated experiment and continual reflection. Prejudice, and its inseparable companion ignorance, must, however, be expected to operate, in some degree, to prevent

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the speedy and general adoption of any improvement, however important; for, notwithstanding the liberality of the present age, there still exists a numerous class of individuals always ready to condemn every improvement as a useless innovation, especially when, as it often happens, its merit is of a nature which they are not competent to appreciate.

At the second part of page 6th, at line 6th, after "place of C," there appears to be an omission of the words "C is made."

In the note, page 7th, at the fourth line from below, instead of "a 3d minor," the author must certainly mean "*a 6th major*."

We mention these oversights merely to prevent their leading to mistakes.

In the course of his work, Col. M. makes frequent allusion to that curious phenomenon, the spontaneous generation of harmonics along with the fundamental; and he seems decidedly of opinion, that they are generated simultaneously and essentially *ad infinitum*. Here we entirely dissent from Col. M. and must be allowed to add, that the phenomenon described in the postscript goes, in our opinion, to controvert his ideas in this respect, and not to support them. We are aware that to the ear several of them *seem* to be vibrating together, especially when they arise from a very grave fundamental; but no philosopher ought to trust to the evidence of his senses alone, and still less to any one of the senses. Thus in the present instance, upon the supposition that a few harmonics only alternately succeed each other, with a considerable degree of rapidity, the effect produced upon the ear would certainly be the same as if they were all vibrating simultaneously. It ought moreover to be observed, that several harmonics may be *sounding* at the same time, though their *vibrations* be not simultaneous. For it must be evident, that sounds are frequently prolonged from several causes, especially in musical instruments, for a considerable time after the vibration of the strings or other bodies, that gave rise to them, have ceased; and thus may the interval between the vibrations of each harmonic be filled up. We might here adduce a variety of other arguments to prove that we are not mistaken in our judgment. when we deny the possibility of the simultaneous generation of harmonics, either *ad infinitum*, or even of the harmonics 2 and 3, or 2, 3, and 5 only. But we feel assured, that Col. M. has adopted an opinion in this respect, without having duly considered the matter; and therefore we may reasonably expect,

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that should he hereafter be induced to investigate the subject with the degree of care and attention it deserves, he will perceive many reasons to convince him that he has been previously mistaken.

We cannot conclude our article without complimenting Col. M. upon the beauty of the plates, both as to design and execution; nothing certainly can be better adapted for the purpose of illustrating the several subjects with which they are connected.

The Art of Singing exemplified by a new method of Practice, with a Series of Passages and Solfeggios, from the most eminent Masters; the Intervals intended to facilitate the Art of Singing at Sight; by F. L. Hummel. London. Power.

We are seldom more surprized and disappointed than when we take up new publications upon singing, for we find them almost universally proceeding upon old and worn-out exercises, and without a spark of thought or philosophy in the arrangement. Art, it is true, is best taught by example, but it is to be remembered (which seems very seldom to be the case) that example follows and is an appendage to some rule. The practice amongst writers upon singing appears however to have given the example, and to leave the student to discover the rule as he may. Here we have a treatise of 33 pages, only two of which are in the way of precept, and those two are little better than straggling common place in wretched English. Take for example—

"The first is an exercise on chromatics or semitones—it will be necessary to strike each chord several times before *it* is sounded with the voice, as *they* represent different keys, and that will accustom the ear to the different distinctions; and when these are acquired, it will not be necessary then so often as those that follow."

Our readers will not expect us to waste much space upon such a compilation as this—nor indeed should we have thought it worth notice, but that we conceive the name of Hummel, the very respectable publisher from whose house it issues, and the elegant way

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in which it is *got up*, may all act as temptations to the uninformed. The exercises begin by the common single note crescendo and diminuendo. They proceed by the nearest degrees of sounds—C to C♯, D♭, D, D♯, &c. Then from the scale of C minor to the major, through the several keys, with various accompaniments and shakes and passages at the closes—the shake itself—a page of scales ascending and descending, entitled "practice of the volata," and lastly, various intervals. All this has been done a thousand times before, and the only novelty, (for CORRI attempted to introduce the practice of first teaching by semitones,) is in proceeding from the minor to the major scales—which is the exact reverse of what has hitherto most naturally and therefore most reasonably been done by previous writers. It was at least incumbent upon the author (who we fear is a lady) to shew the reasons which led to the adoption of such a deviation from received notions, but not a word is there about the matter. Here therefore we presume is to be found the claim to novelty, which the title puts forth. If this be further advanced upon the score of the variety of keys, by which it may be intended to convey a notion of temperament, we object that the principle itself is an error, for all keys are or ought to be alike to a singer; when he seeks to accommodate himself to a keyed instrument, he courts imperfection. We cannot therefore perceive how "the art of singing at sight" is at all improved by this book, any more than by any other indifferent scheme of practice. Continual exercise upon the scale and upon intervals will, it is true, effect this desirable acquisition, but we are wholly at a loss to discover how it will be facilitated in any superior degree by this work. On the contrary, we believe the foundations of the method it inculcates to be radically wrong, and the superstructure not less erroneously conducted in many particulars, while its deficiencies are infinitely more numerous than its precepts and examples.

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Otello, ossia L'Africano in Venezia. Leipzig. Breitkopf and Haartel.

The Beauties of Rossini, Book 2, containing the favorite Songs, Duets, &c. in the Opera of Otello, composed by Rossini. London. Chappell and Co.

Rossini, if not absolutely unknown to the English public as a serious composer, has yet been so much more frequently exhibited in his lighter comic ability, that although *Elizabetta* has been heard and *Tancredi* partially admired, he has not been much noticed for his expression of the loftier affections till this season, when the production of his *Mose in Egitto* at the Oratorios, and its metamorphosis, *Pietro L'Eremita*, at the King's Theatre, has brought his powers and peculiarities as a author in the highest style of dramatic composition, or what ought to be such, into acquaintance and discussion. We must repeat, for the thousandth time, that the English have no opera of their own. Hence it happens, that as our judgment is always more or less biassed by the associations we early acquire, these are not a little against our forming a clear and competent notion of an Italian production for the stage. Upon our oratorios, our writers for the church, and our glees—which are lighter emanations from the same school—our first ideas are fixed. The orchestras which have confirmed our tastes, till within a very few years, have been furnished from the same sources. The Italian opera and the works of Italian dramatic writers are generally the latest of our musical studies. Even then we judge like Englishmen partially acquainted with the usages of a foreign country and a foreign stage. We do not enter into the varieties of expression, either with the same original dispositions, or with feelings modified by the continual progression, and going along with it, as they do for whom these dramas are written. Yet it will be said on the contrary, that music is an universal language, that we submit all the Italian composers we hear to the same test, and that Rossini has the benefit or the disadvantage only which attends our judgment of all other his predecessors and competitors. This is true. It is therefore under the various lights which these conflicting circumstances throw over us, that his productions must be viewed. We confess the prejudice or the predilection we lie under, even while we strive to overcome it; and as in

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common fairness it can but be allowed that the temper of the Critic is as important a part of the materials of judgment as even the work judged, we are always most anxious to ascertain how it fares with ourselves before we begin any investigation, what may cause us to lean towards this or that side, to prefer or dislike, and to apprize our readers of the result of our self-examination. Thus they have all the means we can afford them of interpreting ourselves as well as the work, for the interests of truth and good taste are all we have to seek.

ROSSINI is a mannerist, say objectors. Granted, say we—and so are all authors who strike out any novelty in style peculiar to themselves, which ROSSINI has certainly done. This peculiarity is, as we have before described in our comments on his works, an attempt to convert passages, hitherto esteemed to be of mere florid execution, to the purposes of impassionate expression. Perhaps when we attribute to him this endeavour, as a discovery of his own, we say more than we intend. Others have begun the process, but so slightly as hardly to entitle their application to the name of an invention or a system. PAER, for instance, in his *Agnese*, introduced many phrases which used to be supplied as ornaments by the discretion of the singer into the body of his composition, thus limiting the invention of the performer, and preventing as it were the interspersion of voluntary gracing.* But ROSSINI has certainly moulded these graces into a system of expression, and has applied them to all the lofty as well as all the light affections. Melody and gracefulness are in his mind compounded more with an infinity of notes than with the simplicity and flow which have hitherto been thought to be their elements. Does he seek to express strong emotions?—You have still in the general the same complication. Does he purpose to move his hearers with tenderness or melt them with pathos?—Still he aims at carrying his point

> By notes in many a mazy bout,
> Of linked sweetness long drawn out.

* Perhaps it may have happened that the converse of this is the fact, and that the fancy of the singer has been stimulated to over-exertion, by the difficulties thus laid in his way by the more florid notation of the composer. We have been often quite astonished at the fancy and facility of singers in appending new ornaments and expanding passages, which seemed to the eye to baffle invention. SIGNORA CARADORI altered and added to almost every passage of the duet "*Ebben per mia memoria*," in *La Gazza Ladra*, which she sung with MADAME CAMPORESE. Yet look at the score and observe how thickly noted it is.

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Here it is then that he wars with our principles, our associations, and our habits, natural, musical, and philosophical. But Rossini has a fine sensibility, a powerful imagination, an airy spirit, and a command of melody, that enchant very often where they do not satisfy. What is it in *Di tanti palpiti* that has turned every body's brain? Why do you hear it sung or played in the drawing-room, and whistled in the ride and hummed in the walk? Why does "*Zitti, Zitti,*" or "*O guardate che accidente,*" haunt your fancy for hours after you have heard them? We say it is melody—Aye, but says severe judgment, catching melody is not fine expression. We cannot deny it. But what do you say, Mr. Critic, to "*Mi manca la voce,*" "*Ebben per mia memoria,*" "*Ah se puoi cosi lasciarmi,*" "*Amor possente nome,*" or, if you ever heard it, to "*Questo cor ti giura amore?*" What say you to the canone, "*O nume benefico,*" in *La Gazza Ladra*, or "*Dal tuo stellato soglio*"—have these or have they not true expression? Do they affect you? We have heard a few say no—but all Europe has already answered in the affirmative.

For ourselves, though educated in the severest school, and for the greater portion of our earlier years, scarcely ever visiting the King's Theatre, we confess they have affected and they do affect us—as strongly perhaps though not as sublimely as any music to which we have given our ardent, enthusiastic attention. But we cannot easily philosophize upon it—we cannot reconcile the captivation with principle in all instances, though we can in many. We know and can feel that there is nothing so intensely sublime as *the Messiah*, nothing so elegant and so pure as *Acis and Galatea*. We give these inimitable works the unequalled elevation they must ever hold. We compare nothing else with them. And whether novelty and variety is more necessary to keep alive the sense of pleasure than habit, prescription, and complete intellectual satisfaction, we shall not pretend to determine, but certain it is, we derive great delight from Rossini's music. We admit him as a discoverer in the comic style, and in the mezzo carattere, and we cannot deny that he moves, very powerfully moves, our finer if not our loftier affections. Such, as nearly as we can describe them, is the state of our predilections and our judgments when we sit down to the examination of the work before us—a drama founded on passions of the most interest and of the strongest working, some of which indeed have been excluded by some writers on the philosophy of the passions from the dominion of music.

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How far ROSSINI has overcome the theoretical obstacles, and how far he has succeeded in raising emotions approaching to those with which our own SHAKSPEARE has invested the deep and dark impressions of this powerful story, we shall find as we go along. Perhaps however we ought to take with us no slight allowance for the operation of his very name. Like HANDEL, SHAKSPEARE neither has nor ever can have co-rival in any English mind or any English heart; and inasmuch as the peculiar strength of his characters, in this his most forcible play, must cast every follower at an immeasurable distance, so shall we be liable to be disgusted at every deficiency or surprized with greater approbation,* at any unexpected approach to his matchless power.

The poem is from the pen of the MARCHESE BERIO. It differs from SHAKSPEARE in many particulars. Desdemona has been married to Otello privately. Her father (Emilio) destines her for Roderigo, and Iago is a rejected lover. The jealousy of Otello is wrought up by Iago, and principally by means of "the handkerchief" and an auxiliary letter. After the murder of Desdemona, her innocence is discovered to the Moor, who finishes the piece by self-destruction. Otello, Iago, and Roderigo, are tenors, Elmiro a base.

The piece opens with the landing of Otello after his victories over the Turks in the defence of Cyprus—a triumphal chorus of the people welcomes him ashore. The chorus is made to produce at once the effect of the terror which is supposed to have accompanied the fight, and of the exultation which reigns at his victory. This is done by giving to the voice parts exclamatory, but single and interrupted notes, while the instruments are employed in rapid and chromatic execution. The harmonies in some parts of the chorus heighten these expressions by sudden transitions.

After some short dialogue in recitative, Otello commences an air

* Whoever wishes to try the effect of impressions than run counter to our prejudices, has only to turn to HAYDN's Canzonet upon SHAKSPEARE's well-known words, "*She never told her love.*" We perfectly remember how absolutely impossible we thought it to set these words expressively, and we as perfectly recollect the exquisite satisfaction we experienced on first hearing this most expressive composition. We know not which struck us with most surprize—the boldness which dictated the attempt, or the genius with which it is surmounted. In its way we look upon it as one of the most beautiful specimens of high ability that exists.

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which leads to a dialogue and chorus of a singular construction. Otello expresses first his gratitude publicly to the Venetians; this is the subject of a sort of bravura, filled with brilliant yet melodious passages. He next gives vent in a side speech as it were to his secret sensations, (his love for Desdemona) which by one of those allowances to impossibilities which opera indulges, is effected in an elegant andantino. Roderigo, who has already taken the alarm and manifested his fear of losing his mistress, is restrained by Iago in a duet with Otello, which is also aside. Then comes in the chorus, and urges Otello to partake of the honours of his triumph. Thus there are three distinct parts going at once, and all marked by almost opposite sentiments. The passages given to Otello are florid execution, intended to characterize his tumultuous agitation arising from the triumphal nature of the joy, and from the hopes and expectations of passion, about to enjoy its utmost gratification. Iago on the contrary is endeavouring to subdue the present, and to whet the future vengeance of Roderigo—the people exclaim with all the ardour of popular delight.

A short dialogue between Elmiro and Roderigo makes known that Desdemona is the prey of some secret grief, and awakens the fears of Roderigo. Iago produces a letter and a handkerchief, which he has kept to be used as occasion of revenge shall offer. A duet follows which is of a passionate kind, and expressed by excessively florid passages. The most remarkable circumstance attending the compositions of Rossini is, that in spite of their figurate nature, he always contrives to keep up a train of melody at once lively and powerful—expressive and impressive. This duet furnishes a vivid example, and at the same time a strong proof of the mannerism of the writer. We trace many resemblances to himself, and particularly a strain, note for note the same as in the duet in Tancredi, "*M'abbraccia Argirio.*" In Tancredi, besides being heard in the accompaniment, it is introduced into the voice parts; in Otello into the symphony—but in both it is the subject of frequent repetition. How far this is to be complained of is a question of great difficulty. We apprehend the author of any extended literary production would not be liable to much censure, if we found that he adopted the same expressions in one or two instances. They would be said to afford internal evidence of the same hand, but nothing more severe would await the inadvertency.

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* The next scene discovers Desdemona and Emilia, who endeavours to set before her friend the satisfaction that awaits her in the return of Otello. But Desdemona is led to apprehend some interruption of their happiness from the discontinuance of his correspondence, which she attributes to some fatal consequence arising out of a letter intercepted, as she presumes, by her father. This conversation is conducted first in recitative, and then in duet. This latter is neither written numeris solutis, nor can it be said to be altogether rythmical in effect, though it is so in form. Here is nevertheless the accustomed introduction of florid passages, though but occasional, and from the tenor of the composition we gather a design to picture hesitation and inquietude, though we confess the means do not satisfy us. At the approach of Iago, Desdemona retires. He pours out his menaces in soliloquy. Roderigo enters seeking Emilio, who also appears and assures him that the moment is now come when he shall receive the hand of Desdemona.

In a short interview between the father and the daughter, Emilio hints at his purpose, and conducts her to a hall where a train of friends are awaiting the espousal of Desdemona to Roderigo. This scene opens with a very sweet hymn to Hymen, "*Santo Imen,*" remarkable for its soothing yet cheerful melody, which is supported very much in solo and duet, though bearing the name of chorus. This is one of the most pleasing things in the piece, and is indeed called in the score a part of the finale, which (if so) is divided into two scenes. At the end of this chorus, Desdemona discovers the error of the hope she had for a moment given way to, that her father intended to sanction her union with the Moor. But his declaration in favour of Roderigo plunges her into the abyss of misery. The tenderness of her father's first incitements—her hesitation—Roderigo's fears, and her father's rising anger, are all fine subjects for impassionate painting, and there is throughout a very masterly commingling of exclamation with sweet and captivating strains of melody. To the accompaniment indeed principally belongs the delineation

* The opera as performed at the King's theatre here presents a variation from the original score. MADAME CAMPORESE finding (we presume) so very little solo for herself, introduced a very beautiful scene from some other opera of ROSSINI'S, to the words "*Desdemona Infelice.*" It gave a necessary variety, and the song was a fine dramatic composition.

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of the agitation—the voice expresses, except where it is necessarily employed in short interjections, the workings of settled sorrow or of gentle expostulation. The terzetto which concludes the first division of the scene is another extraordinary example of the application of execution to various forms of passion. To the base especially are allotted such passages as could scarcely be thought practicable; indeed we doubt the power of any legitimate base to give them with any thing like effect. Here we think ROSSINI has transgressed the line that terminates the dominions of execution, and has wandered into exaggeration. But even here we can trace the distinct intentions of the composer, and could the notes be given as he imagines them, they would certainly express, in a novel manner indeed; but still they would express the sentiment, which is, it is to be remarked, essentially different in all the three characters. This terzetto presents difficulties not in one way alone to the singer, for it lies exceedingly high, for the tenor particularly.

The second part of the scene is begun by the unobserved entrance of Otello and his party, who, moved by what he sees, darts in upon the assembly, declares his love for Desdemona, and the ties by which she is bound to him. The passions of the several characters are worked up to extremity, and they separate with mutual menaces and reproaches. The expedients here are those customarily employed, but they are employed with great effect. We scarcely remember a more affecting transition than upon the words "*il cor nel sen gelo*," after the exclamation "*Otello!*" by the *tutti*, when he first interposes. A similar sensation is produced upon the sentence "*Ah che giorno d'orror.*" The quintett which precedes "*Incerta l'anima*," supported occasionally by the chorus, is another texture of passages of melody and figurate notation. The greater portion is pure expression, and, as we esteem it, fine dramatic composition. The closing part, "*Parte crudel*," describes the working up of the last violent agitations, and it has vast force. ROSSINI has here stopped at nothing. He carries the voices to their extremest extent of compass. He has, however, avoided his usual florid manner, and contented himself with vehement exclamation, and his melody is almost wholly syllabic.

The second act commences with an interview between Roderigo and Desdemona, conducted in recitative. She answers his suit by entreating him to restore her to the affections of her father,

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and to exert a magnanimous spirit; and finally she replies to his question—

Rod.—*Ma Otello—Otello adori?*

Desdemona.—————*Io gli son sposa!*

We are surprized to find so important a declaration delivered in so simple a form as to be feeble, and neither announced nor succeeded by any enforcing circumstances in harmony, modulation, or accompaniment. The succeeding aria merely begins by a chord for the orchestra, and a series of exclamations from Roderigo—"*Che ascolto! Ohime! Che dici.*" This is natural certainly, and in tragedy might and would be set off with becoming accent and action. But in opera all the grand effects are, or ought to be, musical. Now there are no effects at all in this passage, which appears to us to afford considerable scope, and as if ROSSINI was determined to prove that he does not wholly rely upon simplicity he concludes Roderigo's interjections with a passage upon "*Che dici.*" The air is a mere opera song, distinguished by nothing that is peculiarly striking, and as we listen to it we are forcibly reminded, that even where so much is written, how little of living excellence it is allotted even to genius to produce. Like life itself, by far the vaster portion is mediocrity.

The jealousy of the Moor is now wrought upon by Iago in a long scene, conducted in recitative and concluded in duet, during which the letter and the handkerchief are brought forth. There is little remarkable. It is purely dramatic, and depends upon action. The most agreeable passage of the duet, indeed the only one that is at all singular, is nearly note for note the same as occurs in PAISIELLO'S beautiful duet in *Nina*, "*Come Ohime!*," beginning "*Quando o ciel.*" The slight alteration which converts two notes into three alters, but neither improves the original nor hides the source from whence it comes. It is a curious proof of the indefinite nature of sounds, that the same melody is here employed to express directly opposite sentiments. Here occurs a considerable variation from SHAKSPEARE'S fable. After a short soliloquy of lamentation over the supposed perfidy of Desdemona, Roderigo enters for the purpose of defying Otello, and at the moment they are about to fight, Desdemona rushes between them. They continue their mutual defiance, unmitigated by her tears and reproaches. The duet and terzetto, which are the vehicles of this purely dramatic scena, are in ROSSINI'S *manner*, and written to hurry on the mind into a continual agitation. The

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early part is excessively florid, but still it expresses the tumultuous emotions that raise the actors to the height of fury. It is literally thus in his music, for we have seldom seen any thing for a tenor voice carried to so terrible an altitude. It is curious that the very same passage here occurs which MR. HORSLEY has wrought into his round of "*May Day*," to express "*The village bells ring merrily*," and which does express it with the freshness and animation of joy-breathing Spring. It is morally impossible that either of the composers should have seen each other's work, and the very contrary application of the same phrase is an additional demonstration of the different expressive powers of the same melody—for this is simply melody. MR. HORSLEY's, however, is by far the most pleasing and natural application. Towards the close ROSSINI falls more into himself, but the whole is certainly effective from its never-ceasing fervour. The work always glows. And yet if words were the origin of musical ideas, we should here have common place enough. It would be a great relief to us if the opera-makers of the present day would endeavour to forget that there are such phrases as "*Che fiero punto e questo*," "*L'indegna*," "*L'ingrata*," "*T'arresta*," "*Vanne*," "*Che pena e questa*," "*Che fiera crudelta*," *&c.* which are as insupportable as the "*Dove seis*," and "*Oh Dios*," of the last century. We believe that, putting aside METASTASIO, half a dozen pages would afford ample space for a vocabulary of all the words and phrases to be found in all the Italian operas that have been written for a hundred years; and we earnestly recommend to the poet of the King's Theatre to publish a six-penny "vocabulary and vade mecum to the Italian Opera," to the infinite benefit of all ladies and gentlemen who are engaged in the noble desire of understanding the language sufficiently to comprehend an Italian song.

Emilia, the Chorus, and afterwards Elmiro enter. The friend soothes, the heroine sorrows, the father reproaches, and the Chorus is astounded, but assures Desdemona that her lover is safe. These, however, are the pegs upon which some powerful dramatic music is hung. In the *andante* upon the words "*L'error d'un infelice*," the composer has shewn in a few bars how florid notation can be expressive and how it cannot. Upon these syllables, "*se il pa-dre-mi-a-ban-do-na*," he repeats the same passage (elevating it one note upon the last), being a descent from B in the middle of the staff to D below it, in demisemiquavers.—This we consider to be unexpressive, but

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the volata which immediately follows upon "*sperar*" strikes us as imaging uncertainty and agitation in a powerful way.—Again upon the same syllables, as if to illustrate our position more clearly, he has in a subsequent part very finely employed short syllabic succeeded by melismatic melody.

Emilia and Desdemona are discovered*—the latter preparing to go to rest. Emilia endeavours to comfort her, and while they are conversing, a gondolier is heard singing at a distance. His song is from DANTE, and bears an analogy to her situation, and she takes a harp and begins an old air "*The poor soul sat sighing*," of SHAKSPEARE, translated. She is interrupted by a storm, but concludes the air, and with a prophetic depression, desires her attendant to take her last kiss and retire.

This scene is perhaps the most moving of any we have yet passed. The introduction is singularly elegant and prophetic, as is the short strain of the gondolier, the symphony to Desdemona's song, and the air itself, which is however too much protracted, and as the second and third verses consist of variations approaching a brilliant style, they interrupt the melancholy which has already seized upon every auditor of feeling. The interruption by the storm heightens this pensiveness, which is still further augmented by the repetition of the simple air, and by the adjuration which follows. All this is finely conceived both by the poet and the composer, and the music has an air of great originality.

Othello enters, having been directed and assisted in obtaining unobserved access to the chamber of Desdemona by Iago, who has undertaken to assassinate Roderigo. He comes determined to avenge imaginary injuries by her death; his resolution staggers at the sight of her; he hesitates, and "puts out the light" that he may no longer be stayed from his purpose by her beauty; he again approaches the bed, when in her sleep she exclaims "*Amato ben:*" his jealousy attributes the exclamation to her attachment to Roderigo—a flash of lightning illuminates for a moment the apartment, which he interprets as an omen inviting him to fulfil his purpose. She awakes; he accuses her of falsehood; she denies the charge, and invokes him

* We observe here a considerable variation between the German score and the performance. One entire scene between Emilia and Elmiro is omitted, and the third act, which commences with the scene we are about to examine, is appended to the second upon the stage.

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to kill her—he stabs her. In this place the poet has lost the beautiful traits of character demonstrated in SHAKSPEARE's Desdemona. No sooner is the deed done than remorse seizes him; he draws the curtains of the bed to conceal his crime, and after a short silence a knocking is heard. Otello opens the door, and learns that Roderigo is safe and Iago dead, after having confessed his treachery. Elmiro, Roderigo, and others come in: they declare to Otello the pardon of the Senate, the reconciliation and consent of Elmiro to his marriage, the cession of Roderigo and his perfect happiness. The conclusion of the drama is singular and abrupt, but no less impressive. It thus ends—Elmiro is about to announce that he gives Otello his daughter.

Elm. La man di mia figlia—
Otel. La man di tua figlia!—
Si—unirmi a lei deggio—
Rimira! *(Scopre la tendina.)*
Elm. ———— Che veggio!
Otel. Punito m'avra. *(Si uccide.)*
Tutti. Ah.*

The early part of this scene is in recitative, which is followed by a duet between Desdemona and Otello. Upon this duet the composer has employed all the resources of art; the orchestra describes at once the storm of the elements and of the passions, while the voice-parts express agitation and vehemence by passages, by exclamatory notes, and by each part eagerly taking up and interrupting as it were the passion of the preceding speaker. Discords and chromatic divisions are scattered abundantly through the whole, but are principally given to the orchestra. There is a fine transition after the expiring sigh of Desdemona, and the light and lively melody in which the joyous communications towards the close are made affords a contrast, thus increasing to an almost intolerable degree the irritability with which the mind looks towards the catastrophe. The whole is closed by interrupted recitative.

* *Elm.* The hand of my daughter—
Oth. The hand of thy daughter!—
Yes—I must be united to her—
Behold! *(Opens the curtains.)*
Elm. ———— What do I see!
Oth. I thus punish myself. *(He kills himself.)*
All. Ah!
(Walter's Translation.)

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We have been thus minute in giving the detail of the story, that our readers may clearly apprehend the differences between SHAKSPEARE's play and the Italian opera. Not the least singular part of the execution is, that the Italian poet appears not to have used more than one or two expressions of SHAKSPEARE throughout the whole, and those of trifling note. The writers upon the theory of the moral sentiments have considered the unsocial passions as unfit for representation by music, and it is probable that the author has changed the general tone of sentiment throughout his opera, with this particular view, concealing, as far as seems practicable, the detail of Otello's jealousy, and suppressing in the same manner the torturing treachery of Iago. The sorrow of Desdemona, the anger of her father, the vehemence of Roderigo, and the mutual defiances of Roderigo and Otello, are short but conspicuous till the catastrophe approaches, and these are interrupted by gleams of triumph and of love.

But upon the whole Otello fails to satisfy our judgment, though to a certain degree we are carried away by its effectiveness upon the stage. When however we sit down in the closet to contemplate the manner in which the agency of music is employed, we are almost led to wonder at what we have experienced at the representation. There is unquestionably great energy and great force, but the complications of florid composition give to the whole a confusion that completely controverts all our settled notions of awe and sublimity which are the ideal charms accompanying the representation of such passions, and which are to be expressed in their height and depth, as we have conceived, by simplicity alone. We cannot deny that ROSSINI has wrought with such an approximation to success as to have produced in many instances powerful effects; but those effects last only so long as the characters are acting and are singing before us. When we leave the Opera-house, or close the score, we have no distinct recollection, nor can we find that we have had any very distinct perception of the means by which the effect has been wrought; and this confusion, we imagine, must proceed from want of purity in expression or of intensity. ARISTOTLE, in his Poetic, particularly directs that the plan of a tragedy should not be too extensive—should not embrace too great a variety of parts; and his learned and philosophical translator, MR. TWINING, in his note upon this passage, exposes the error into which a poet falls, who expects by multiplying

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incidents to please by diversity.—"His poem," says Mr. T. "will be perplexed by variety;"* and he quotes an illustration from HOGARTH's Analysis of Beauty, which says "that variety, when overdone, is a check upon itself." Just so it fares with the composer who endeavours to heighten effects by complication—and just so with ROSSINI, as it appears to us, in his musical tragedy of Otello. Yet there is great force of fancy, great vehemence, great powers of invention and of combination, displayed throughout. The powers themselves are not to be doubted—but we think that there must ever be considerable question as to their application in this particular instance.

Since the above was written, we have met with the estimate of ROSSINI, which follows, in the latest writer upon the history of Italian music—no less a man then COUNT GREGORY ORLOFF. We subjoin his opinions to prove that every where this composer excites the same eager and intense delight in the public, and raises the same doubts in the minds of the philosophical connoisseur.

Translation.—"It remains for me to speak of him who now fills the hundred mouths of fame in Europe. It is not without some degree of embarrassment that I commence the article on this great composer. I shall appear cold in the eyes of his enthusiastic partisans; his detractors will on the contrary reproach me with having proclaimed my admiration of his great talents. ROSSINI appeared like a brilliant star, and fills every temple consecrated to music with his productions. His imagination is as boundless as it is brilliant—his fertility is as abundant as it is successful. Gifted with an inexhaustible facility, his style is full of fire, his melody with images. Every thing announces that his heart is not less warm than his head is prolific. In short, Naples and the whole of Italy hear and admire no other music than that of the composer of Tancredi, Elisabetta, Otello, La Gazza Ladra, Moïse, and of so many other magic productions, which prove the admirable talent, science, and frequently the sublime genius of ROSSINI.

All Europe has followed the impulse of Italy. From one end of Europe to the other, no music but that of ROSSINI is desired or demanded. The admiration of his talent is general and genuine; it is attested by the concentration, the silence, the attention of the public to these divine, and I dare affirm, inimitable compositions.

* Καταπεπλεγμενον τη ποικιλια.—*Aristotle.*

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Rossini has perfected the great work commenced in this century by his predecessors; he unites the learned doctrines of harmony in which he is himself so rich, with the charms of beautiful melody; and it is from this alliance that the requisite effects and the perfection of his music have arisen. For Rossini was reserved the honour of reforming, such power does his music exercise, the ancient manners and customs even of the country of the arts; amateurs and connoisseurs were hitherto content to hear some of the favourite airs of an opera, and to devote themselves to other amusements even in the temple of Terpsichore; the boxes were converted into saloons, where visits, dice, and cards, beguiled the intervals during which they awaited the coming of those chosen pieces. Since this extraordinary genius has appeared, and his music been known and appreciated, a complete revolution has taken place in the public: his symphonies, recitatives, duets, concerted pieces, and his finales, have such interest, such connection, such affinity, that no distraction is permitted or tolerated. Those who used to frequent the theatre from dissipation or indolence, now go from taste, and their silence, attention, and immense plaudits attest the pleasure they experience.

A great question nevertheless arises.—It remains to be ascertained whether even the successful union of the German doctrines of harmony to Italian melody is not susceptible of abuse, and whether the imitators of Rossini and of his brilliant style, but who may not possess his genius, will not produce effects injurious to the purity, the grandeur, and simplicity of the art? There are others who go so far as to demand whether he himself does not abuse these attributes? It is a question we leave to be resolved by better judges. With respect to ourselves, sincere admirers of this beautiful and delightful art, we earnestly pray that the ancient, pure, and graceful models of the great masters of the schools of Italy may not be entirely neglected or lost. We desire their conservation, and that they may be to music what the Apollo Belvidere is in sculpture—the Pantheon in Architecture—the Saint Cecilia of Raphael in painting—and the beautiful verses of Homer, of Virgil, of Tasso, and of Racine are in poetry."

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THREE SONATAS, BY CLEMENTI, DEDICATED TO CHERUBINI. Op. 50

These Sonatas display so much genius, such consummate art, and such profound scientific knowledge, that we deem it incumbent on us to enter into an elaborate analysis of their construction; not only for the purpose of doing justice to the great talent which has produced them, but of laying before the competitors for musical fame such materials for their reflection and study, as the works of few authors have ever exhibited in such ample abundance as that which is now before us. It is a web of such inimitable texture as to render delicacy compatible with strength, variety with simplicity, and splendor with purity—in which, parts that are the most remote from each other are connected with such art as almost to escape detection, and yet in their very minuteness serve the more strongly to work out the masterly design of a great whole. We are fully aware of the difficulty of the task which we are about to undertake, but the utility of the attempt gives us confidence, and we trust that we shall be enabled so to trace the operations of the author's skill, as to put into the possession of the student a practical lesson of more value than the perusal of a treatise. Those who are competent judges of the many delicate ramifications into which the difficulties of the musical art expand, will find us, we hope, entitled to the credit of having executed our intention with the assiduity, interest, and we trust the knowledge the subject demands—to those who are not so, we must be excused from making any other apologies for the length into which our analytical investigation may be drawn, than the desire to assist in rendering them competent. Having premised thus much, we entreat all those who have their minds directed to the higher orders of composition to take the Sonatas in their hands, and go with us step by step through the innumerable beauties and admirable contrivances with which they abound; and we promise them, that if their minds be at all adapted to the subject, they will be richly rewarded for their trouble.

Sonata I is in A minor. The general character of the first movement is sentimental, occasionally enlivened by brilliant passages, naturally flowing from the sentiment itself. The subject is in the

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cantabile style, the four first bars of which are repeated with a little embellishment at the sixteenth bar. Then the key of E is introduced, and in page 3, bar 4, an expressive passetto is formed—at the conclusion of which (bar 11) a running base is accompanied by a combination of the three successive crotchets found in the middle parts of the passetto, beginning now with the accent, whereas in the passetto the first of the three was unaccented. This is gradually spun to a close in E, when a little coda is formed by part of the subject in contrary motion in page 2, beginning with the last note of bar 4; the repetition of which is carried up an octave higher with embellishments, and concludes the first part.

The second part is constructed upon the original subject, taken at first on the dominant of A minor—then proceeding through various keys, and interlacing it with an extension of the passage in the first part, page 3, bar 2, it leads us to score 7, bar 2, in page 4, where the upper part of the base takes the three notes we had in the upper part of the treble, page 3, bar 11, which, with an additional note, forms a passage imitated in the treble, and resumed under another form in page 5, bar 1, till it subsides in a suspended cadence in C♯ minor, bar 9. Now the left hand takes up the three principal notes in thirds, whilst the treble imitates with a little variation the running base of the first part, till it makes another suspended close. At bar 3, score 4, an interesting double counterpoint takes place, during three bars, on the preceding passage; after which the base flows on, strengthened by the treble, modulating towards the original key of A, when we are presented again with the original subject, with some variation in the base (page 6.) Then the essential passages of the first part being repeated with sufficient variety, analogous to the key of A, we have (page 7, bar 7) a cadenza, the most interesting part of which is given to the left hand—for it begins with taking the first bar of the subject, and then what is simultaneously presented, page 5, bar 10, is now given separately, and with a little modulation brought to a close, when the codetta of the first part, with variations, terminates the movement.

The second *movement* is in A minor. The style is pathetic. Most of this first minor is in five real parts. The three connecting quavers in the upper melody of bar 6, which are repeated (bar 8) a fifth lower in the tenor part, are afterwards linked with the subject, beginning at bar 12, and forming with it a pleasing and rich *Attacco*,

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in two, three, four, and five parts, in simple and double counterpoint, during at least eight bars. Then follows a coda, still in five real parts, constructed on the subject and links of the subject, with a *basso spezzato*, and afterwards *legato*, including, towards the latter end, the above-mentioned three quavers in various ways. Then follows a canon, *ad sub-diapente*, in A major, with true intervals, and connected to the preceding minor by the afore-mentioned three quavers, now turned into semiquavers, as the movement is required to be rather lively. It is carried on with various modulations, diatonic, chromatic, and enharmonic; notwithstanding which, and the strict adherence to canonic laws, it smells very little of the oil. The three semiquavers repeated at the latter end of page 9, naturally connect the canon to a repetition of the preceding adagio (page 10), which in the first four bars is worked up in six real parts; and from bar 15 to the end, more motion is given for the sake of variety and fine effect. We conceive this movement to be the happiest and most consummate effort of this author's pen. This is hallowed ground, whereon the elect alone may repose—*procul este profani!*—

The last movement is a vigorous allegro, interspersed with playful and elegant melodies. In page 11, score 6, bars 1 and 2, and in the coda of the first part, page 13, score 5, bars 4 and 5, we find a short passage on which the author forms a pleasing canon, *ad sub-diapason*, during at least fifteen bars in the beginning of the second part; after which the author gradually warms the work by impressive matter and masterly modulation, till in page 15, bar 11, he happily introduces the original subject, followed by the principal ideas of the first part. At the end of page 17, the tenor takes the first six notes of the subject, answered in contrary motion by the treble during four bars—then the base repeats it in A, and all the bars but one with octaves in B minor. The treble imitates it in direct motion, forming a short canon in three bars; after which the author resumes, with a little variety, the material passages of the first part, as far as page 19, bar 2, where he draws towards a close, followed by a rich and brilliant coda, which terminates the sonata.

SONATA 2.—The general character of the first allegro is energy, passion, and tenderness. It is in D minor. The subject is boldly announced in four bars and a half; then an impassioned and tender strain follows, connected to the two first bars of the subject by com-

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pressing them into two half bars, and by the motion of the base—which strain is repeated with a little variation in the middle part, and carried on to a close. The treble now introduces the above strain again with increasing warmth, till it subsides on the dominant of D, when by a natural transition we get into F major, where a cantabile strain, full of sentiment, takes place, bringing us to the dominant of F minor, on which we have (page 21, bar 1,) a rich and expressive passage naturally brought on, and repeated in double counterpoint in the next bar. Then, in bar 3, the treble alludes to the first bar of the subject, which the base, in the next bars, takes up in various ways, accompanied by a treble arpeggio, alternating the major and minor modes of F, till a species of cadence is formed at the end of bar 7, in F major, as we had in D minor, page 20, bar 8. After this close, the middle parts (bar 8) imitate, with a more expressive figure, the base in bars 4 and 5, but entirely in the minor mode, whilst the treble expatiates with a brilliant passage over them, spinning itself again into the major. In bar 12 the author repeats the sentimental half bar, which he gave in the last bar of page 20, and of which he makes such ample use in the second part. Then in the same bar 12, by a curious succession of chromatic notes, he falls on the dominant of F major, with the chord of $\frac{6}{4}$, where he forms a cadence—the best part of which is taken from the lower treble notes in the latter half of bar 1. Here a shake takes place, which revolves itself, by descending, into the tender strain above mentioned, (page 20, latter end of bar 5 and beginning of bar 6), which is repeated with variation. In the conclusion, the author happily introduces twice, on the tonic and dominant, the short expressive passage in the latter end of bar 14, succeeded by two brilliant turns, taken from the first bar of this movement.

The second part commences by taking the first half of bar 3, score 4, page 21, and completing the bar in contrary motion; which with a little tail, in the style of the subject, establishes the key of G minor, making a semi-close on the dominant. The same half bar from page 21 is then taken one tone higher, but instead of treating it in the same manner, the author rises unexpectedly into B flat; when a vigorous passage, imitated from part of the subject, is introduced. The base in the meanwhile works in various ways, the second half of bar 1, page 22; and modulating in C and D minor, at last settle in A minor. In which key we are presented with the original subject during four

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bars; the latter end of which is carried on with increasing warmth by modulation and discords, until we repose in G minor; in which key the author introduces the strain from the latter part of bar 5, page 20. But now, for obvious reasons, the passage begins *in thesin*, and modulates away into B flat; in which key (page 23, bar 1) it forms a suspended and interrupted cadence; and at the end of two bars more, it makes a formal close. The two following bars (4 and 5) are constructed from page 22, bar 1. In the fifth bar we prepare to get into E flat minor, and in bar 6 we repose on the sixth of that key with the common chord. Then we enharmonically enter into the key of B♮ major, in which the author gives the same passage as in bars 4 and 5; but in bar 9, instead of the expected C♮ in the base, we are pleasingly surprised by B♯, which induces us to anticipate the key of C♯ minor; when, on a sudden, hearing the base D♮ with the discord of♯ 7, we are led to the dominant of F♯ minor, on which we hear again with pleasure, the rich passage in page 21, bars 1 and 2. In the next bar is a suspension on the same dominant; after which the chord of D is given abruptly with much effect. On this a playful strain is built; first from page 20, score 7, bar 1, and then from other preceding materials with easy modulation, until we come to a close in B minor (page 24, bar 3) similar to that in page 20, bar 8. At bar 4, page 24, an expressive passage is contrived by the combination of the upper and under part of the treble, page 21, bar 1, with a moving base. Bar 6, page 24, exhibits a curious chain of syncopation for the left hand; for the base begins (bar 6) by imitating the treble in bar 4, in double counterpoint, while the treble imitates the preceding moving base in contrary motion: all which is repeated in bar 7 one tone lower, gradually sliding into the dominant of D minor, where the motion is kept up with fire and increasing vigour until we get introduced into the original subject; the base of which, on account of the preceding tumult is strengthened by having sixes instead of fours, and by being placed an octave lower than in the first part. The expressive strain is likewise given, as in page 20, bar 5; but the author pleasingly suspends his cadence at bar 3, page 24, score 7, where he reiterates the strain with simplicity, pathos, and melting feeling, until he closes (page 25, bar 3) on the dominant of D. Here an impressive, long and strong B♭ in the treble recalls the passage at page 23, score 6, second half of bar 1; the first bar of which is nearly repeated a fifth lower, followed by a bar of analogous

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animating matter, introducing in D what we had in F, page 20, score 7, bars 1 and 2. But the next bar makes a close in the tonic, the author judiciously compressing what was given in the first part. He then page 20, bar 1, presents us in D with the passage in page 21, bar 4, with a little variety of modulation, till we arrive at score 6, bar 2, where an animating expansion takes place, to usher in the vigorous passage from page 21, score 4, bar 3, and following half. In page 26, latter half of bar 2, a short strain on the dominant is given in the upper treble and answered in the lower, half a bar after, which is taken from page 24, bar 4; and which induces a cadence sliding down to the author's favourite passage from page 20, bar 5, but now enriched by imitations and modulations during two bars and half; and genially warmed by increasing motion in the base. After this the author prepares, by congruous matter, for a suitable conclusion; in which we cannot but observe the good effect of the *bassos pezzato* in score 5, bar 1, flowing from the succeeding bar, and then joining the treble in contrary motion. This elaborate movement required an elaborate analysis.

The adagio in B♭ is in the cantabile and sentimental style. The two first half bars of the subject are answered a fifth below by the contralto. Score 4, bar 1, we have a full cadence in F followed by a pleasing coda to the end of bar 2, score 5. The author then takes the quaver motion in the preceding accompaniment to form a new but analogous idea, enriched (page 28, bar 1,) by the expressively accented high note, which falls in the next bar, in imitation of the latter part of bar 3, (reckoning the full bars,) page 27; which passage is repeated with some variation a fifth higher, beginning at bar 4, page 28. This is spun on, in company with the idea borrowed from page 27, score 3, bar 2; but forming an interrupted cadence in A minor; when flowing naturally with some pleasing discords, it comes to a suspended close in bar 2, score 5. After which the treble takes up the two last quavers, constructing an ingenious chain of imitations, by which the author happily modulates into the original theme. A striking effect is produced at bar 7, page 22, by what the Italians call *ostinazione*, carried on for two bars; when preparing for the *fermata* on the dominant of B with $\frac{6}{4}$ with a flourishing cadence, a coda concludes the adagio.

The last movement, in D minor, is full of fire and impressive ideas, with occasional elegance and playfulness. A bold and spirited sub-

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ject is announced in 24 bars. In bar 24 the subject is carried on with increasing animation, until it subsides on the dominant, score 5, bar 7. After a pause the author suddenly breaks out with an elegant strain in B♭, but beginning one semitone above the preceding base with which the ear had been fully impregnated, the transition is perfectly easy. This strain is from part of the subject in bars 4, 5, and 6; and we shortly hear the beginning of it again an octave higher in major and minor. After this the author warms it up towards the dominant of F minor, on which the base, played by the right hand, imitates the beginning of the subject, forming a little dialogue in F major. A sinuous elegant passage follows, making a close in F minor (page 31, score 3, bar 2;) but the key note is suddenly accompanied by the base with the minor third in bar 3, where we meet with a vigorous passage imitating the motion of the subject three times. In score 4, bar 6, we get into C minor; in score 5, bar 3, we have during four bars, a discord belonging to G minor, which in score 6, bar 1, is transformed for one that leads to the dominant of A minor, on which the author with unabated vigour makes a semiclose. Then (score 7, bar 3) the treble takes up the passage from the latter end of bar 2, score 6, and spins it into a pleasingly plaintive strain, accompanied after two bars, by a moving base on the dominant, till it makes a species of close, page 32, bar 10, at the latter end of which we find an impressive passage from the subject, page 30, end of bar 2, to the bars 3 and 4, with a rich accompaniment proceeding with increasing warmth towards a cadence, which is followed by a most energetic passage, imitated from page 30, score 4, bar 5, and carried on for ten bars. The tenth bar forms an interrupted cadence and is followed by a coda, the joints of which are in the style of bar 10 in page 31. The bars 5 and 6, in score 5, are but a variation of the two preceding bars; and the five following bars terminate (as a codetta) the first part.

Two bars are taken in F to commence the second part, producing an agreeable strain, seven bars of which are a kind of imitation of the passage in page 31, bar 10, and making, with increasing motion, a cadence in bar 11, page 33. Here the author, in a happy moment, presents us with a long and rich chain to the end of the page. The links of this chain, in the treble, are from bar 2, score 6, page 32, and afterwards inverted; and those of the base in contrary motion to bars 6, 7, 8, score 6, page 30, and from bars 10, 11, and 14, 15,

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page 31, with occasional elevations over the treble chain, and strongly alluded to afterwards in an impressive passage, page 37. At bar 6, score 3, the base answers, in contrary motion, the two crotchets of the elevated treble, and then proceeds in contrary motion to its own first strain. After which it descends again twice compressedly, till it subsides on the inversion of the dominant of G minor. Page 34 begins with two bars of the subject in G minor, the last link of which, in ascending, gets into B flat. Then the treble, taking the motion of the subject in E, reposes on the leading note of C minor; when the base, accompanied by a continued arpeggio in the treble, imitates the preceding passage on the dominant of that key. After this the base expatiates with the above-mentioned figure, through various discords, and with an enharmonic modulation, until it settles on the inversion of the dominant (with the 7th and flat 9th,) of D minor, on which the treble forms a chain from the three first notes of the subject, that brings it home to the main subject, which is treated, during almost fourteen bars, as in the beginning. But in bar 4, page 35, another little chain is introduced, with a *basso spezzato*, modulating into G minor; and after a suspension, the treble imitates and repeats ascendingly one of the members of the subject—first on an inversion of G3, and of G4♯; then on C♯, 7♭, and C♯ $\frac{6}{5}$ which brings the period to a cadence in D. At bar 4, score 3, we have, during five bars, the passage from bar 5, score 4, page 30. Then follows a series of spirited *Dactyls* in the treble, for which the ear has been sufficiently prepared, having three such in page 30, bar 9, bar 21, and bar 29; then one in page 34, score 7, bar 6; and another, page 35, score 3, bar 1; and having always been heard at the same pitch as the first is in this series, the ear must receive them with pleasure. They modulate through various keys, until they repose on the dominant of D flat major, with the flat 7th. We consider this series of dactyls, accompanied by an alternation of syncopated and *spezzato* base, mostly in thirds, as an effusion of genius, especially as it contrasts so well with the softer ideas that precede and follow. After the suspension of the dominant of D flat, which may be taken enharmonically as the same with the dominant of C♯, the author imitates the motion of the subject in C♯; then inverting the quavers, (score 6, bar 5,) on the first inversion of the dominant of F♯ minor, he proceeds to the key note with 6♮, on which he reposes

again. He then repeats the preceding passage a semitone higher, which ends on G 6b. Now in page 36 we hear again, a fourth higher, the passage we had in the first part from page 30, score 6, bar 1, which first part, not having been repeated, and so much of various matter having intervened, the resuming, in a different key, of most of the essential passages, became necessary. In page 37, score 5, bar 3, the work begins to differ from the first part. At bar 5 the right hand goes on with more motion than in the two preceding bars, in a rising series, whilst the left hand, crossing over, exhibits a simple but energetic passage, announced in the four preceding bars of the base, and strikingly heard in bars 1 and 5, score 3, page 33. The treble now gives us two staccato and two legato notes twice over, (page 37 score 6, bars 3, 4, 5, 6,) but the second time in double counterpoint; in imitation of bars 3, 4, page 30, the base taking up at the same time, and in continued motion, the four semiquavers of the preceding treble passage; and then descending chromatically for six bars, in imitation of the base, page 32, score 2, bars 4, 5, 6; and again, score 3, bars 2, 3, 4, accompanied by an ascending arpeggio in various discords, till the whole is resolved into a suspended close. The base then resuming the semiquaver motion, induces a repetition of the above-mentioned passage, but varied in the treble arpeggio, by a contrary motion in every link, and by inverting the two first bars of the discords. This passage finally forms a cadence; but instead of giving the tonic *in thesin*, the three first notes of the subject are repeated crescendo, till at the end of bar 4, score 3, page 38, the subject unfolds itself in octaves, (bars 5 and 6,) and is then carried up by a rapid flight, into a repetition of its essential notes three octaves higher; the four last of which, reiterated twice in falling, make an interrupted close, reposing on B flat, with a sharp 6. Upon this the treble expatiates with the above-mentioned four notes, in direct and inverted motion alternatively, till at last it gives a formal cadence, on the tonic of which, and with the three first notes of the subject, on a varied base arpeggio, the treble forms a vigorous coda eleven bars long, which brings this elaborate movement to a happy conclusion.

By this analysis the student may perceive, that nearly the whole creation of this movement is, from the first four bars of the subject—multum in parvo.

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Sonata 3.—*Didone abandonata ; Scena tragica.*

This title, which the author has prefixed, sufficiently characterizes its style. The story of the unhappy Queen of Carthage is too well known to need any comment. The introduction, in G minor, is mournful and pathetic. Unity pervades the whole, and it is constructed entirely on the two first bars. The melody is simple, but the accompaniment rich, forming a composition in 4, 5, and 6 real parts. It represents the melancholy state of mind of the royal sufferer.

An *allegro espressivo* immediately follows in the same key, in which the Queen, under the influence of various and discordant passions, seems to deliberate on some means of relief. The subject breathes tenderness and affection. The base is simple, but the tenor part very interesting. Bars 21, 22, 23, exhibit an increasing warmth; and at bar 24 a vigorous passage, well connected to the preceding bars, breaks out, closed by a little appropriate coda in the bass, which introduces the subject for eight bars. Then the base takes, with energy, the first four bars of the subject, accompanied by four repetitions of the first bar of the base of the coda, (in the base.) After which we draw to a close. Now in bar 6, score 6, page 40, we have an impressive passage, beginning by B, A, &c. in the treble, and ending with the first note of bar 4, score 7, the construction of which we must bear in mind, both in treble and base, as it is perpetually alluded to in the course of this movement, either wholly or in part, and in direct or contrary motion. Indeed the passage itself flows from the two repeated notes of the tenor in bars 5, 6, 7, 8, score 1, page 40. It would be almost an endless work to notice all the allusions to this creative passage; but we shall at present give a few instances, for the sake of the young student. We have it a little varied from bar 4 to the beginning of bar 6, where it is resumed a minor 3d higher, accompanied by the two middle parts in contrary motion; and whilst the upper notes of the treble, in bar 1, score 1, page 41, terminate it by doubling the length of the penultima, (for the sake of expression); it is resumed in the lower notes of the treble in the said bar 1 to the beginning of bar 2, the tenor accompanying it in contrary motion. The two principal connecting high notes in the treble twice induce a repetition of bar 1; but the last time we perceive the tenor, in bar 5, 6, imitating bar 4, 5 of the treble; when

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at bar 7 the parts repose on the dominant (with ♭7) of B. An appropriate flourish here takes place, the last two crotchets of which, imitating the two high notes of the treble in bars 2 and 4, score 1, introduce on the dominant of C minor, modulating afterwards into B, an imitation of the subject, which closes at bar 6, score 3. Here an interesting passage in the tenor is built on the tonic and dominant alternatively, from the prolific source above mentioned, and accompanied by a moving treble, which gradually subsides on the dominant $\frac{6}{4}$ of B, when a cadence is formed by the treble in thirds, in imitation of the said tenor passage, with the additional four notes from bars 2, 3, score 7, page 40, when a suspension takes place. After this the author gives us the above-mentioned tenor passage in the treble, (with thirds) in contrary motion, while the base imitates likewise in contrary motion, the flowing quavers which were in the treble. Shortly after, (page 42, bars 1, 2, 3) we have again the bold figure (in a rising series) which we had, bars 7, 8, &c. score 3, page 40; with which, and with other materials from the subject, the author produces an elegant close in B flat, turning it into minor in the next bar by means of the well-known passage at the end of score 6, page 40, which passage he now treats in a masterly manner, in various ways, in direct and contrary motion, in double counterpoint, and with varied modulation. At last, bar 3, score 4, page 42, with the link of the chain in octaves, he gets into the dominant of D minor, on which he presents us with a spirited strain, analagous to the preceding sentiments, leading us to a tenor passage in four bars, in allusion to the original subject, which is repeated with variation. After this an energetic passage takes place during seven bars, the last of which forms a cadence, and naturally furnishes a coda, bar 5, score 7, borrowed in the treble from the five crotchets in bars 1, 2, score 7, page 40; inverting in double counterpoint, bars 2, 3, score 1, page 43, and terminating the first part with great spirit.

All this time we seem to have forsaken poor Dido, but any one endowed with a musical soul will easily apply to her case the various sentiments exhibited in this movement.

The second part commences by a little phrase of two bars, the highest notes of which glance at the preceding coda, and the lowest in the base allude to the treble, in bars 5, 7, and 13 of the subject; and in bars 4, 5, page 42, to the treble and bass: which little phrase is repeated one-fourth higher in double counterpoint, and then pre-

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sented again in B flat, somewhat varied; inverting at the same time the dominant and tonic, and extending the phrase to four bars. The treble then taking the base of the first bar (score 2) is accompanied by the tenor, imitating the highest notes of the treble in bar 5, and modulating into an inversion of the dominant 7 b of E flat, when a suspension takes place. Here a rich and sentimental strain is constructed on the dominant of F, during eight bars, imitating the subject, and exhibiting towards the end the substance of the beginning of the second part; and after another suspension the said eight bars are repeated, with mournful effect, on the dominant of B flat minor. Then the first two bars of the eight are twice given in the under part of the treble, first going into the dominant of C minor, and then into that of D minor; enriched in the last instance by four interesting tenor crotchets, from bar 5, score 1, page 40. To this is annexed a delicate yet brilliant chain on this last dominant from the 8th bar, score 4; which in bar 5, score 5, produces a melancholy effect. Then suddenly to represent a violent burst of passion, the author excites our attention by a most vigorous passage during eleven bars, with a rich modulation; the tender part of which passage is divided first into twice three bars, then twice two, and ending in one; which compression and animated irregularity are the proper attributes of passion. The above passage is connected to the preceding matter by beginning the treble with the same figure as we had in bars 3, 4, 5, 6, score 5, which figure commences each succeeding member; and is well contrasted by the soft ideas which precede and follow it. The last bar of the passage is on the tonic of D flat, and naturally leads to a soothing strain, bar 3, score 7—the elements of which are found in the base of bar 6, score 5, page 40; with the bar that follows, combined with the two first bars (in the base) of the second part. Then the treble, at bar 6, score 7, page 43, rises up to a fourth higher, and is accompanied by an answer of the preceding strain above it. After a suspension the D flat (in the treble) is enharmonically transformed into C♯, page 44, which the ear having sufficiently imbibed, it is agreeably surprised by the base repeating the same passage, enriched with more harmony than before, in A major. After this the author modulates into B minor, in which key he gives us part of the same passage, and then, with rapid steps, he introduces us into D minor, when, bar 5, score 2, he alludes to bars 1, 2, 3, score 2, page 42, employing now a more effective figure in the treble, at

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bars 7, 8, score 2. He then gets into C minor by nearly the same means; after which he repeats, in the same key, what he has given us in D minor. At bar 1, score 4, the treble continuing the figure so often heard before, we have an interesting base, which introduces to our notice a canon *ad diapason*, which at bar 2, score 5, assumes, with a little variety, the shape of the original subject. It is repeated one 5* lower (bar 10); afterwards the beginning of the canon is introduced again, one tone lower, till it terminates in the treble on the first note of bar 1, score 7, where the author proceeds with increasing fire and unity of sentiment, in the treble, assisted by an harmonious moving base, modulating all the time, till at bar 1, score 1, page 45, he takes up a more vigorous figure in the treble for five bars. Then he adds two bars of fuller animation, which carry us to the acme of passion, at bars 2, 3, 4, 5, 6, with a continually moving and ascending base; when gradually the tumult begins to subside on the dominant of G minor, and the author naturally glides into the original subject, having imitated in the base bars 5, 6, 7, score 3, the substance of the treble in bars 2, 3, 4, score 3; and having anticipated bar 7, score 4, belonging to the subject, by giving it three times in the base, (bars 1, 2, 3, 4.) The last time of which we have it *per augmentationem* to preserve the rhythm, yet giving it an air of freedom. Now the subject is carried on to the end of page 45, nearly as at first; but in page 46, the first eight bars contain a curious arrangement of the repetition of the subject, for the base remaining as before, we have the treble one-third of a bar later all the way, yet agreeing perfectly in harmony. After this the base resumes the subject in octave, with a richer counterpoint than we had in the first part, which, with a modulating cadence, brings us to the well-known passage from page 40, score 6, bar 6, which is continued during eight bars as before, and then variously carried on with vigorous effect. At bar 1, score 6, page 46, we are again presented with the strain in G major, (from bar 6, score 3, page 41,) with its inversions, till we arrive at bar 7, score 2, page 47, when a rapid modulation is given, which induces a cadence in E flat in bar 6, score 3. After this we have the same work as in the first part, but one-fourth higher, until we come to bar 7, score 2, page 48, when the cadence suddenly introduces the discord of ♭ 7 on B ♮, in quicker time than before, where our heroine seems almost in despair during twenty bars. The passage is built on bars 17, 18, 19, 20, 21, page 40. But

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at bar 5, score 5, the storm subsides, and a momentary calm succeeds; during which we hear the soft part of the coda belonging to the first part; when at bar 5, score 6, violent passion breaks through it to the end of the movement.

Adagio Dolente. This pathetic movement represents the hopeless situation of the queen, who expostulates and prays in vain for relief. The subject is mournfully introduced by the four first bars, and properly begins in score 2, bar 1. We shall make but few remarks on this movement, as the construction of it, though rich, is clear, especially in the two first pages of it. Let us first take notice of bar 2, score 6, page 49, where the quavers in the treble furnish matter for the sham beginning at bar 5. Here the passages are in B major. On repeating the first three quavers the tenor parts imitate, in contrary motion, the lower notes of the treble; and whilst the said tenor parts continue to repeat the three notes, the treble parts are introduced in semiquavers, and in contrary motion to them, until they form an uninterrupted cadence; the under parts of which imitate the base in bars 1, 3, 4, score 5. In bars 1, 2, 3, page 50, the author represents doleful lamentations. In bar 4 we have an allusion to the substance of bar 4, score 3, page 49, which was repeated with variation in the next bar but one. In bar 2, score 2, the preceding G♯ is turned into A♭ with much effect, introducing the key of E♭. In this key we have an elegant passage, in two bars, with an imitation in the treble parts. Bars 1, 2, score 3, exhibit the preceding passage in double counterpoint, with a little variation at the end. In bars 3, 4, we have it again in A♭, in double counterpoint, and in a richer dress, making first a feigned cadence in bar 1, score 4, and then a full one in bar 4. At the end of bar 4, score 5, the author gives us a chromatic passage, leading to the dominant of C minor, which he repeats one-fifth higher to get into the dominant of G minor, bar 3, score 6, on which he forms a chain in the middle parts in direct and contrary motion, in imitation of which, to the end of bar 3, the passage from score 2, bars 2, 3, 4, 5, page 49, with which he modulates, till he gets, with much energy, reinstated on the dominant of G minor, (page 51, score 2, bar 2.) Here we have a curious passage, built by the treble on an ascending and descending base, mostly chromatic, which in the second half of bar 2 begins a simple melody, analogous to the preceding matter, which it terminates in the next half bar, and then repeats half a note higher with

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the addition of a discord in the penultima. A modulation in Bb minor then takes place for a moment—for in score 3, bar 1, Gb in the treble must be considered as having a double employment—first, in relation to what precedes, as a diminished b7 to the leading note of Bb, and then enharmonically turned into F* in the base, as leading note to G. In the second half of bar 1, score 3, the ideal F* in the treble must be taken again as Gb, being a repetition of the preceding passage, enriched with additional harmony. This accumulation of discords, and the abrupt enharmonic modulations, naturally bring on a fit of despair, which is represented in the second half of bar 2, score 3, and which, with two or three undulations of passion, leads us to the end of this movement.

The last movement is an *Allegro Agitato* in G minor. It is full of impassioned ideas, intermixed with some of a tender kind. The subject breathes a warm sentiment. At bar 3, score 3, more animation is introduced, and the expressive little phrase in bars 5 and 6 must be taken notice of, great use being made of it afterwards. At score 4, bar 4, a passage full of fire takes place, which subsides gradually in score 6, bar 3. The last note in this bar introduces a tender passage, taken in contrary motion from part of the subject, beginning from the last note of bar 4, score 1. In page 53, score 1, the last note of bar 1 takes it again in direct motion, and carries it on as in the subject. Then it is resumed an octave higher; when at score 2, bar 3, an impassioned strain, flowing from it, is carried on to bar 3, score 3, at the end of which the left hand begins a passage in imitation of the subject as far as bar 2, score 4, and then repeats it; after which it repeats part of it one semitone higher. A flowing and ascending accompaniment enriches the whole passage in the treble. Then both hands, with some interesting and congruous matter, come to an interrupted close on the 6th of D, with $\frac{6}{3}$. After this the left hand resumes the preceding passage with a varied accompaniment, till at bar 3, score 4, page 54, its forms a full cadence. Now the author presents us in D minor, and in double counterpoint, the strain we had in bars 4, 5, 6, &c. score 4, page 52. At page 54, score 5, bar 4, an animated passage takes place, the base quavers of which, with the next note, imitate part of the subject. At bar 1, score 6, a repetition is made in higher notes, and then in bars 3, 4, the base imitates bar 6, score 3, page 54, with the next bar in score 4. After this a close is made analogous to that in bars 2, 3, score 4, but now in four bars. Then

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page 55, score 1, bar 3, the sentimental little phrase is twice given from bars 5, 6, score 3, page 52, which proceeds to a close in two bars, which phrase is now repeated an octave lower, with a varied interrupted close, and then carried still lower, till it falls on the tonic of D minor, where it forms a little spirited coda to terminate the first part.

The second part commences with a pleasing canon, *ad subdiapason*, the first eight bars of which are taken exactly from the subject, which is a felicity attendant on few subjects, especially when they are elegant. At the end of bar 1, score 5, a little analogous codetta is given in double notes, which is properly answered and repeated at bar 7, score 5, one fifth lower. At score 6, bar 5, the canon is continued in C minor, without interruption, and enriched by an imitation of its subject in the base, at bar 7, score 6. In page 56 it is carried on for three bars and three quarters, when a fourth part introduces more harmony into it, till we get to bar 8, score 1, where it subsides into three parts. At bar 1, score 2, it resumes its original form in two parts, and proceeds to the first note of bar 4, score 3. The treble at bar 3, score 3, repeating the preceding passage, spins it on, whilst the under part anticipates the three interesting notes which are afterwards often repeated in various keys, till it gets to bar 2, score 4. Here the author introduces the passage of the first part, page 52, score 3, bars 5, 6, which he treats in various ways. In bar 3, score 5, he introduces the preceding melody of the treble into the contralto, imitating in the treble with an additional note, what was in the base, which masterly passage he carries on with various modulations to page 57, score 1, bar 1. He now inserts two links from the chain which begun page 56, score 2, bar 8, and which he gave towards the end of the first part, not neglecting all this time the three interesting notes often heard before, until at bar 6, score 1, page 57, three exclamations take place in the treble with great effect, reposing on the dominant of A minor, at score 2, bar 6. After a suspension on the said dominant, the author begins, pianissimo, an elegant and impressive strain in C major, with a tremando bass. The strain is taken from the last note of the fourth bar of the subject, and proceeding with the three following bars. Then it is repeated one tone higher, while the bass descends one semitone. At bar 7, score 3, the bass descends another semitone, while the treble at the end of the same bar introduces an imitation of the beginning of the subject, which is treated

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with all the powers of harmony, melody, and modulation in treble and base, until at bar 3, score 6, page 57, the author begins to diminish the fire. At the latter part of bar 5, score 6, the base in F minor imitates the treble passage we had in score 2, bars 7, 8, &c. while the treble has a tremando accompaniment. At bar 1, score 2, the base rests, and then takes again with the start note the two principal ones, a semitone lower; then stopping again, it repeats the same process; but now continually flowing downwards with increasing fire, till it settles on the dominant of G minor. The treble reinforces its tremando with additional harmony, at bar 7, score 2, page 58, where the change of Gb for F♯, prepares for C minor; but it balks us twice in bar 2, score 3, first by a discord belonging to Db major, and then by one belonging to Bb minor. The F♯ in bar 4, is an elegant *nota cambiata* instead of G natural, and the second half of the same bar threatens to get into Ab major, but by changing Db for C♯ (bar 5) it leads to the dominant of G minor. The tremando is given to the base in bar 6, when a vigorous passage appears in the treble, in a rising series, imitating the style of the subject during six bars with variegated discords, when the base is put in vigorous motion, corroborating the treble with analogous ideas. The last note of bar 1, score 5, introduces in the base the impressive little phrase which is found in the canon, beginning with the last note of bar 1, score 5, and which is the commencement of the subject in contrary motion. This is repeated. Afterwards the treble flows on till it subsides at the end of bar 3, score 6, when by four links it warms itself into the original subject, which is treated as in the first part as far as bar 8, score 1, page 59. Here the author enters into C minor, and introduces one fourth higher, the train of ideas he had given in the first part from bar 4, score 4, page 52, to page 54, score 4, bar 3, till he comes to page 60, score 3, bar 7, at the end of which he gives the little phrase above mentioned from the first part of the canon, but with an impressive rising base that leads us to the powerful passage imitated from bar 4, score 5, page 54. It is here given three times with increasing vigour, and is followed by the passage (modified) from bars 4, 5, &c. in page 54, score 4. After this a cadence is made in G minor, bar 2, score 1, page 61. Now we are presented with a scientific and effective passage, constructed in all the four parts from links of the subject. The base in the latter end of bar 2 takes the subject as we have it originally in the treble, as far as the penultima in bar 4,

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score 1, page 52. The treble takes it simultaneously in contrary motion, and the middle parts proceed likewise all the way in contrary motion to each other, imitating twice that part of the subject which begins at the last note of bar 4, score 1, page 52. The treble then takes the contralto, in the preceding passage, on a pleasing discord, to form a close in bar 1, score 2—at the end of which the said passage appears again with its appendage, but the latter is taken one tone higher, with a different discord. The last note of the base in bar 8, score 2, introduces a most imposing strain, where every note *in thesin* descends chromatically during five bars, in imitation of bar 7, with its preceding quaver in score 1. This strain is accompanied in the treble by an arpeggio in contrary motion, enriched by discords—after which a *fiery* cadence properly takes place. At bar 4, score 4, an impressive and pathetic coda is presented, the leading features of which take their rise from the beginning of the subject. The base to it is a mere *pedale*, but the middle parts form rich combinations, being all of them discords, either to the principal melody or to the base. The end of the coda, score 6, bar 1, is similar to that in the first part, with some additional chords to finish with eclat.

We have now completed our design, and however laborious it may appear to a common reader, we can assure him it has been accompanied with a pleasure to ourselves, far surpassing the pains it has cost us. To survey a noble edifice with delight is common to all who are possessed of taste; but to trace the admirable adaptation of its parts, its exact proportions, and its beautiful combinations, and to ruminate on the vast mental resources, the fine imagination, and perfect judgment which have generated and carried the whole into effect, is a pleasure which few are destined to enjoy. To such, however, this work will be a subject of study and admiration, not only in the present age, but as long as the musical art shall remain in cultivation.

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Allegri di Bravura, &c. dagle sequente celebri compositore, Beethoven, Hummel, Weyse, Moscheles, &c. per il Piano Forte. Londra. Boosey and Co. Libri 1, 2, 3.

This classical work is published with great elegance, and promises a very valuable series of the compositions of living authors of acknowledged genius. We presume it will be devoted to the German School. The first number appeared in 1821, and is from the hand of C. E. J. Weyse. It consists of three quick movements, in the bravura style, and, as the title implies, presents a series of uncommonly difficult passages of execution. The first movement is an allegro con brio in E flat; and its first three pages give the principal subjects and phrases which are afterwards enlarged upon in those which succeed. These are of great force, principally consisting of ascending and descending passages, for both hands, in tenths, thirds, &c.—of octaves, arpeggios, triplets, the hands being employed together or alternately, and affording very fine practice. They are the offspring of great imagination and great acquirement, both in the theoretical and practical branches of the art. The second movement is presto assai, in $\frac{12}{8}$ time, and is almost entirely composed of double notes for both hands, in triplets. It is highly original, and we should imagine the composer principally excels in the performance of such passages. The third movement differs greatly in style from the two first, although it combines many of their peculiarities. It abounds with passages of double counterpoint, and is very elaborate and scientific. The practice of the whole composition cannot fail to bestow great command of the instrument, while it will afford a more extended knowledge of the art.

The second book is a Fantasia and Rondo by Mr. Moscheles. The fantasia is an adagio eroico con moto, of such great and powerful expression, that the performance of the composer himself can only do it complete justice. We cannot attempt to give an analysis of this work, but must be content with pointing out its most striking parts. It opens in C minor, with a few notes expressive of dignity and grandeur, which gradually give way to passages of more pathetic expression, modulating into C major. From this point until the

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last page, it is almost entirely devoted to the expression of tenderness and pathos, and we have seldom seen more beautiful phrases than those at stave 4, page 1, and stave 5, page 2. The ornaments appended to the latter are really exquisite. The passages in the last page are energetic and powerful, and the leaps in bar 2, stave 4, of the 5th page, are particularly characteristic of Mr. M.'s style, as is also the Rondo, which is highly original. Its difficulties are very great, but they are to be overcome, and the labour of the student will be amply repaid by the imagination, force, and brilliancy, which reign throughout the composition. It is altogether the production of genius.

The third number consists of Due Allegri di Bravura, by Mr. Ries. The first movement, a rondo, is chiefly remarkable for the ingenious employment of the first four notes of the subject. These notes are introduced in almost every bar under different forms, with great art; they become the foundation of the cadences, codas, and in short, of almost every passage of the piece. The prevailing construction is triplets, and they are difficult from the incessant modulations, and their rapidity, rather than from any originality or peculiarity of form. The second movement is an allegro maestoso, containing some striking and singular passages, particularly those at stave 5, page 13, and at bars 2 and 3, stave 4, page 15. The modulations are here also frequent, and manifest great imagination in the composer. This number, like the two former, will convey a very just idea of the attainments of the composer in the art, both as regards composition and performance. They also afford the student an opportunity of observing the characteristics of their different styles. Mr. Moscheles has undoubtedly given the finest example of the union of mind with mere mechanical powers; for by the term expression we understand the acquirements of mere labour refined and perfected by superior intellect and sensibility. Mr. Ries's piece contains many very beautiful touches; but he, together with Mr. Weyse, has in the present instance devoted himself to execution rather than to expression.

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Portrait Charmant, a popular French Air as a Rondo, with an introduction for the Piano Forte, composed by J. B. Cramer. London. By the Royal Harmonic Institution.

When Love was a Child, from Moore's National Melodies, arranged as a Rondo for the Piano Forte. By Ferd. Ries. Op. 106, *No.* 1. London. Power.

O Cara Memoria, Carafa, favorite Cavatina, arranged as a divertimento for the Piano Forte, by Francesco Lanza. London. By the Royal Harmonic Institution.

No. 1. *The Jessamine. A March and rondo for the Piano Forte, with an accompaniment (ad lib.) for the Flute, by T. A. Rawlings.* London. By the Royal Harmonic Institution.

These pieces do not rank very high, but they are new and are moreover elegant trifles. Mr. Cramer's deserves perhaps a more elevated title, when compared with most other compositions; but considered relatively to the greater number of his own works, it can hardly be regarded in any other light. Here however, as elsewhere, the fine taste of this composer is very apparent, if not even more than in his works of greater elaboration; beautiful melody and graceful ornament never fail to delight both the connoisseur and the mere lover of sweet sounds. His Rousseau's Dream, Midsummer Day, and many others of the same description, are always listened to and remembered with pleasure; and this effect can only be ascribed to the exquisite grace and melody of every passage they contain. The Rondo on Portrait Charmant, though not so perfect, possesses the same attributes, and it is rendered more attractive by the beauty and popularity of the air. The introduction is sweet and flowing, but its style hardly we think warrants the term *maestoso* prefixed to it. Mr. Cramer's ear and imagination have fastened upon the ascending passage in the third bar of the air, and on this strain he has founded great part of his introduction. He has also employed it with much taste and effect in the course of the Rondo. The difficulties of this piece (if difficulties they can be called) arise from expression rather than from execution, and these can only be overcome by a general knowledge of the manner of the composer, and a lively perception of its beauties.

Mr. Ries has evidently endeavoured to adapt his rondo to the

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taste of the million, and he has succeeded. The elegance of his theme bestows a lightness and vivacity upon the piece, and the original passages are in character with the subject. The lesson is highly agreeable.

Mr. LANZA's Divertimento opens with a prelude in the style of an introduction. The piece is so highly ornamented as almost to have the appearance of passages of rifioramenti strung together; these passages are in themselves very elegant, but become cloying from the want of contrast; the ear finds no repose, and wanders in a labyrinth of sweets. This defect may in some degree be remedied by the employment of great accent in the performer, to which he is directed by the innumerable marks of expression. It will therefore be perceived that Mr. LANZA has relied too much upon the ability of the player for the certain success of his piece.

Mr. RAWLINGS' Jessamine is a very pleasing lesson for young performers. It will we doubt not bestow some small relief on the drudgery of early practice.

To the Cot of my Love I returned broken hearted; a Ballad. London. Chappell and Co.

Though thou art Fair; a Favourite French Air, arranged as a Duet for a Soprano and Tenor; by C. M. Sola. London. Chappell and Co.

Come all ye Youths; a Duet; by J. Macdonald Harris. London. Power.

The Sun in clouds of rosy hue; a Notturno for Two Voices; by C. M. Sola. Clementi and Co.

Three Glees, for Three, Four, and Five Voices; by J. C. Clifton. London. Clementi and Co.

From the few vocal articles which have been printed lately we select the above, for our readers are to know that the leaves which adorn our music shops come forth in greatest abundance in the spring—not indeed from any sympathy with the operations of Nature, but rather with the movements of fair ladies, who at that

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season of the year, fly the country, preferring "the sweet shady side of Pall Mall," to the summer walks of their own parks and paddocks, though then in the freshest bloom of budding beauty. But, dear Bond-street! dear to the fair and the fashionable in truth in more ways than one.

The first song is remarkable for its elegance, and what is very remarkable indeed in a song—it is not common place, either in melody or arrangement. Mr. Planche is really a man of taste, and although he cannot, at this time of day, be expected to find original thoughts or images for ballads, yet he combines with feeling, and puts a polish upon his language, that spares us the common disgust attending such strains.

Mr. Sola's duets are slight and graceful trifles; Mr. Harris's is of the same slender construction, but not so good; Mr. Clifton's glees are to be recommended for a fair proportion of spirit and imagination. The first, which is "Anacreontic," is a lively melody, and the parts sing well. There is however a wrong accent upon the word "*then*," at the commencement of the second stanza. The second is "pastoral," and in the style of a madrigal, having considerable merit for smoothness and flow. Upon the last, which is entitled "epic," the greatest share of labour is bestowed, and it possesses a good deal of fancy. The words are a portion of Gray's Bard. It begins with a base recitative—a short chorus follows, the bard again speaks in recitative, and the full parts close the glee. The middle movement is an allegro agitato—the last is of a sweet sustained character, and the whole is certainly effective. We do not recollect to have before seen the combination of recitative in this manner, under the title of a glee—which indeed such a composition can scarcely lay claim to. Glees, strictly speaking, are founded upon sentiment divested of character—wherever the words assume a dramatic form—wherever there is personification, the composition ceases to be a glee, and becomes a scene, or demands some other denomination.

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Se son bella che ti preme; Cavatina; composed by C. M. Sola. London. Chappell and Co.
Cielo! La Morte! Recitativo ed In quel cor confido e spero; Duetto; composed by Signor G. Pacini. London. Birchall and Co.
Perche mi guardi e piangi; Duettino;
A che quei tronche accenti; Duetto;
Soave conforto di un padre dolente; Terzetto;
All from Rossini's Opera of Zelmira. London. Birchall and Co.

We are inclined to suspect that if the vocal music now printed in this country could be fairly brought together, we should find that the Italian compositions are nearly as numerous as the English—if indeed they do not predominate. The rapidity of the progression during the last five years is quite surprising, and they are now become so important a part of our publications, that in point of intrinsic excellence as well as number, they demand from us a more than equal care.*

The first upon our list is a light and elegant little song. The second is a direct imitation of the mannerism of ROSSINI, but wanting all the charm of his melody and combination; in it is one curious conceit. Upon the words "*la luce del sole si oscura per me,*" there is a modulation from a close upon C minor, (the key of the piece being A flat) into the brilliant major of C, in order we presume to indicate the light of the sun—the author preferring the sense of a part to that of the whole passage. This is *lucus a non lucendo* indeed. The last three are from an opera with which we are not acquainted, but they are pieces of merit or singular construction. "*Perche mi guardi*" is certainly beautiful both as to melody and expressiveness. The duetto is the most powerful example of ROSSINI's peculiarities we know. It is purely dramatic and ends with a chorus—but the middle part shews not a little of his ingenuity in constructing orna-

* It is not yet the custom to publish the scores or reduced scores of Italian operas entire in England, but selections from most of the works distinguished upon the Continent are made and printed here. Amongst those which have appeared in this shape is the *Numa Pompilio* of PAER, published by Goulding, D'Almaine, and Co. and which contains some very beautiful music. We take this opportunity of recommending a work which escaped us at the time it came out; the arrangement is by SIGNOR PAER himself.

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ment, and all the extravagance into which this peculiar bent of his fancy sometimes hurries him. They who wish to possess the most perfect specimen of his genius in this particular, must buy this duet. The terzetto is singular, but very pleasing, and bears also his characteristics. This last movement is a train of accentuated melody, such as no one but ROSSINI produces. Half the charm of his compositions lies in the strength of their accentuation.

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BRITISH CONCERTS.

The readers of our Miscellany will, we doubt not, have remarked, they who are the most interested perhaps with some asperity, and all with regret, that we have not unfrequently accused our English musicians of a feeling bordering on a culpable disregard, if not of positive disinclination to assert the character and power of British talent against the increasing growth of foreign ascendancy. We are not now about to extenuate or to explain away a tittle of what we have before advanced. Our opinions remain unaltered. We fully assent to the propositions laid down in the letters of Vetus upon this subject, both in respect to the ability of the musicians of our own country, and the success of foreign talent amongst us. We have enforced by instances the effects in our last "Sketch of Music in London." We have given all the praise to the genius of other countries, and have commended the liberality of Englishmen in granting it the freest admission to the competition with our natives, for God forbid that we should indulge a particle of envy or of any exclusive principle. At the same time however we boldly avow, that we have wished, by setting forth all these circumstances in the strongest light and the most effective colouring, to stimulate the enterprize of our own countrymen—to shew them what they have already lost, and what they must lose if they remain inveterately inactive, and all that they have to gain and all they might gain by vigorous exertions and by fair and honorable co-operation. Even since our last delineation of the progress of foreign influence, new circumstances have arisen to prove the necessity of endeavour on the part of native talent, if any portion of the direction of our music is to be preserved to the English. M. Bochsa, an artist, to whose talent we have paid and continue to pay the highest possible respect, has been appointed Secretary to the Board of the Royal Academy, an institution purporting to be established for *national* purposes—the same gentleman is appointed Composer of the Music and Director of the Orchestra to Drury-lane—the *National* Theatre—M. Bochsa has also engaged that Theatre during the season of Lent, he having already possession of Covent-garden. We produce these facts by no means to disparage or to hold up to invidious remark of any

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sort the gentleman who undertakes these engagements. We repeat that we know no one more entitled to respect on the score of talent, of activity, and of enterprize, than M. Bochsa. But we produce these examples to prove the necessity of at least equal exertions on the part of the English profession, if they mean to possess a particle of influence, for be it known to them, that it is generally speaking, the public exercise of ability and little besides that ensures a character with the public, and recommends individuals to notice as teachers. If then our native professors stand aloof, and permit the foreign artist to seize all the posts of honor or advantage, do not let them blame the public. It is they themselves who deny the public a choice, by withholding the materials for judgment, or by affording them in so meagre a proportion, that the preference is at once precipitated by the superabundance presented from opposite quarters.

It is a curious fact, that though we have concerts devoted to almost every other object of musical science, exclusively, we have none for the support of English talent. The Ancient Concert cultivates and keeps alive, by tradition as it were, the learning of a particular æra—the Philharmonic Society devotes itself to instrumental performance—the Opera Concerts to the Italian school—but all these, together with the Vocal and the City Amateur Concerts, give, as we have already shewn, but very very slight encouragement to English composers.

We are quite aware how all this affects the mind of the English professor, and we are equally awake to the overwhelming necessity there is for him to consider the prudence of the case. It is the conjoint influence of these circumstances that but too often causes him to look to the number of his schools and of his private scholars, and to the pounds, shillings, and pence, he is to derive from them, rather than to higher honours. If by such means he insures the enjoyment of a livelihood, with some chance of a decent provision for his family, he is content. This is all quite right and truly respectable, but we do look for something beyond this in men of fine talent and high public estimation—we do look for some respect towards our character in science as a nation. On the other hand it must be admitted that the public has shewn no sort of anxiety to nourish, to distinguish, or exalt the genius of the country. Spontaneous patronage has done literally nothing to draw forth indigenous power, as is apparent by the list of our institutions. Even Dr. Crotch's

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Palestine, the highest composition of our age and country, has not been performed above two or three times,* and sufficient encouragement has not yet been given to the learned author to publish his score, though proposals for subscriptions have been for some years before the public. Yet it is the genius of the composer that creates the musical character, as the talents of its authors constitute the literary fame of a country. What has given reputation to Germany and Italy? Her HAYDN, MOZART, and BEETHOVEN—her LEO, her DURANTE, her PAISIELLO, her CIMAROSA, and a thousand others, down to ROSSINI. It is in vain for England to expect to enjoy the name of a musical country unless more attention is bestowed upon the composer.

With these thoughts and facts full in our minds, it will be conceived that we heard with unfeigned satisfaction of an intention to establish a concert expressly devoted to the encouragement of British composers and British talent. The time of our publication according with the commencement of this undertaking, we have been eager to learn every particular respecting its formation, in the hopes of aiding, according to our mediocrity, the execution of a design which we esteem so important in every sense to the musical science of England, that we shall certainly make the undertaking and the actors in it, as far as in us lies, a matter of history. Thus we hope to inspire the timorous and determine the wavering, if any such there be, in an adventure of so much (as we hope) eventual honour both to the individuals and the country; nor, should their plan be impeded by any of those cabals which have so often tended to stay the diffusion of good taste and right feeling, shall we spare to speak with our now-known and acknowledged fearless impartiality. Proceed we then to our relation.

About the year 1790, when the prizes annually given by the Catch Club powerfully excited the efforts of the English musicians, a society was formed among them for the purpose of mutual improvement. The chief rules of this society were, that the members should meet occasionally at each other's houses, and that every one should bring some new composition to be tried over. Among the principal of those who formed this association we may reckon DR. CALLCOTT, DR. COOKE, MR. WEBBE, MR. DANBY, and MR. ROBERT

* This perhaps is owing, in some degree, to the large sum the Doctor fixed as the price of its performance.

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Cooke; and we may also observe, that we are indebted to it for Dr. Callcott's fine glee of "*Peace to the souls of the heroes,*" and a sweet composition by Robert Cooke—"*No riches from his scanty store.*" This last has more pathos in it than is usually discoverable in that author's works, and it deserves to be much better known by the public than it is at present.

For some time the society went on very well, but as there was often a great inequality in the merits of the pieces produced, it naturally happened that the best were much more attended to, and more often repeated than the others. This, as we find but too frequently happens to our imperfect constitution, gave rise to heart-burnings, jealousies and fears. A dull author thinks that he has quite as much right to be heard as the more gifted; and he almost always listens to the performance of his own works with greater complacency than they to theirs.

Thus, as the majority of the society was led to prefer the best compositions, those who produced the worst began to murmur, then to complain loudly. At last the discussions among the members became so frequent and so unpleasant that they separated, and each was left to himself to pursue his own plan of improvement.

No attempt was afterwards made to unite our English composers till the year 1798. At that time Mr. Horsley proposed to his friend Dr. Callcott, the revival of a society for the cultivation of vocal harmony, and undertook to draw up a series of rules and regulations for its government.

To avoid the errors which had appeared in the constitution of the former society, and which had led to its dissolution, it was resolved, in the formation of the new one, that a common place of meeting should be agreed on, that each member should preside in his turn, and should furnish the music to be performed, either from his own compositions or from those of the members in general.

The first meeting of this society was held June 9, 1798, at the Buffalo Tavern, in Bloomsbury, and was attended by Dr. Callcott, Robert Cooke, Jacob Pring, James Horsfall, William Horsley, and Samuel Webbe, jun. The laws which had been prepared by Mr. Horsley were then taken into consideration, and several alterations made in them. At the following meeting, which was held in the same month, the society received a great addition of strength, by the accession of Mr. Webbe, sen. Mr. Wm.

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Linley, and Mr. Bartleman, who were followed by Messrs. Harrison, Greatorex, Spofforth, M. Roche, Jas. Elliott, and Dr. Smith.

Under the direction of these professors, and the occasional assistance of their friends, the business of the society proceeded in a very flourishing manner, and it gave birth to many compositions which are among the most popular of the present day.

A custom was also established among the members who were composers, that each should produce a new canon on the day of his presidency. This custom was generally adhered to, and the society is now in possession of an excellent collection of those erudite compositions, the result of this arrangement, of which, if we recollect rightly, those published by Horsley may be said to form a part, since the greatest proportion of them was written for his own presidencies, or for those of his friends who were not in the habit of writing in this species of composition.

Nothing could exceed the sociality and mutual good-understanding which prevailed at the meetings of these professors. They took a lively interest in each other's productions; and while they never failed to appreciate and applaud all that was good, they freely pointed out and corrected whatever was faulty or erroneous.

This excellent practice still exists in the society, which is thus rendered—what it was originally intended to be—a school for the cultivation and improvement of harmony. The affairs of the society were conducted with much spirit till the year 1812, at which period it may be said to have declined. Pring, one of its great ornaments, had been long dead; Harrison died suddenly in 1812; Dr. Callcott was withdrawn; and the increasing infirmities of the venerable Mr. Webbe rendered his attendance at all times difficult and uncertain. Some of the members were not themselves composers, and therefore they did not feel so anxious a desire for the continuance of the society as was felt by the rest, though they always cheerfully contributed their assistance at its meetings. Under these and several other discouraging circumstances, which it is not necessary to state, it was agreed that a dissolution should take place, and that the manuscripts and other property of the members should remain in the hands of the oldest of their body, to be returned to the society in the event of its being revived.

The advantages to be derived from such an association had been

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experienced too sensibly by some of its former members to allow that they should remain long without making some attempt for this purpose. Accordingly, in May, 1817, a meeting was held at the Freemasons' Tavern, at which Messrs. Attwood, Elliott, Horsley, Linley, and Spofforth, were present. It was then determined that the society of the Concentores should be re-established, with this difference in its constitution—that no one should be received as a member who was not in the practice of composition, and who did not, previous to his ballot taking place, produce some specimen of his abilities, in four parts at least. The original members were quickly joined by Messrs. Evans, Hawes, Walmisley, and Sir George Smart, and their number has been subsequently augmented by Messrs. Bishop, Goss, Jolly, and J. B. Sale, all of whom have powerfully concurred in promoting the designs for which the society was first established.

Among these may be reckoned the occasional publication of a book of glees, and in consequence two books were printed previously to 1812. The public, however, were not in the habit of buying compositions which they have never heard performed, and therefore these collections, though they contain some pieces of very great merit, have obtained but a limited circulation.

In consequence of this circumstance, other means of rendering the society useful in the promotion of British art have been long meditated, but till now no opportunity has offered itself to employ them.

To strengthen themselves for this desirable purpose, four associates who are not required to be composers have been lately added to the society, of which the following will be found a complete enumeration.

MEMBERS.

Messrs. Attwood	Messrs. Hawes	Mr. Linley
Bishop	Horsley	Sir G. Smart
Elliott	Jolly	Mr. Walmisley.
Goss		

ASSOCIATES.

Messrs. King—Leete—Terrail—and J. B. Sale.

It will be seen that this list contains a great proportion of the British living writers of vocal music of high estimation, and the objects of their association is alike honourable to themselves and to their art.

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It is this society that now endeavours to open a fair field for the display of British talent, and to this intent they purpose to give three subscription concerts—but the clearest way will be for the society to speak for themselves, which they have done as follows, in a published address :—

UNDER THE IMMEDIATE PATRONAGE OF HIS MAJESTY.

BRITISH CONCERTS.

To meet the wishes of a numerous class of persons who are anxious to see native talent encouraged, it is respectfully announced, that early in the ensuing season there will be given three concerts, consisting entirely of the works of British composers, or of foreigners who have been naturalized and resident in these realms for at least ten years.

These concerts, which his Majesty has been graciously pleased to honour with his sanction, will be under the management of the Concentores Society, which was first established in 1798 for the cultivation and improvement of vocal harmony, and which has always been supported by some of the most eminent professors of this metropolis.

Many manuscript productions, by their late distinguished members, Dr. Callcott, Messrs. Webbe, Robert Cooke, &c. &c. are in the society's possession; and great diligence will be exerted in bringing them forward, together with a large proportion of new compositions, by the present members of the society, and other composers of the English school associated with them.

Eminent performers will be engaged for the concerts; and it is presumed that the works of our own writers will be presented to the public under greater advantages than they have hitherto enjoyed.

Instrumental compositions will also be introduced; and, in proportion to the means afforded them, the views of the members of the Concentores Society will be extended so as to embrace every species of musical production usually given in an orchestra.

An union of professors, supported by the wealthy and intelligent classes of society, seems necessary to effect any remarkable improvement in the British school of music. At present our greatest musical establishments, with very few exceptions, are either appropriated to the performance of the works of masters long since deceased, or to the display and encouragement of foreign talent; the remainder, from the necessity which they are under of presenting those pieces which are already popular, can give little hope or assistance to him whose fame is not established.

Individual interest has no concern in the present undertaking. The members of the Concentores Society are only anxious to advance their art, and to bring before the public, in a correct and proper manner, works which, but for their exertions, might remain unknown.

Our further observations will be few and short. One thing however we must most especially notice—these concerts are not established for "individual interests." It would therefore be highly honourable to the profession, if in the same liberal spirit of regard to the English character in art, they would stand forth to vindicate the British name, and submit their chance of recompense to the measure of support the concerts may receive. To manifest such a dis-

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position would be at once an encouragement to the emulous beginners of the design, and an assurance to the public, that the professors of the art are not insensible to its value or its fame.

And lastly, we most earnestly hope that this effort for the establishment of a national character in music will meet such countenance from the public as may raise the now depressed and drooping talent of the country, and that this small but most estimable body of Englishmen will find that the patriotic object of their enterprize, sanctioned by the authority of THE KING'S name, will have the weight and influence such claims ought to possess over the nobility and gentry of the realm—over those whose duty it is to CHERISH and PROTECT, as surely as it is their happy privilege to ENJOY, the exertions of those who labour in the fine arts—for these labour not alone for the ornament and the solace, but also for the honour of their nation. With this simple but strong recollection we commend THE BRITISH CONCERTS to the patronage of THE BRITISH PEOPLE.

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THE ROYAL ACADEMY.

The Readers of the Quarterly Musical Review are already in possession of the circumstances attending the establishment of this national institution—of the personages who have assumed the conduct of its affairs—and of the general laws laid down for its government. They are also acquainted with the objections which most naturally present themselves, and which we stated with the sole view of producing that correction which we have no doubt the Committee of Management already begin to find is indispensable to the attainment of their noble design. If we should be called upon to assign our reasons for this belief, we shall first point to the amount of the subscription—an amount not only wholly inadequate to the purposes of the institution, but such an one as to shew that the great body of the public have yet taken no interest in its foundation. This fact alone will probably be considered as decisive, since it goes far to prove either that the world at large do not consider the plan as worthy support, or that there is something in the construction of the code itself that detracts from its claims as a public establishment Now no one will attribute such apathy to our countrymen as to infer that they are either insensible to the consequences of an effort made for the advancement and exaltation of the national character in science, or to the elevation of a class of persons with whom the great family of the country has so much absolute contact as with professors who exercise and teach an art which is become so universal as almost to be esteemed among the essential employment of all orders;—or again that those who are so deeply indebted for so important a branch both of education and amusement can be indifferent to the personal interest and welfare of their tutors. All these circumstances invite us to an entirely opposite conclusion. We are therefore with but too much certainty, confirmed in the doubts we entertained concerning the execution of a design which, inasmuch as it wholly depends upon the public for support, should have been begun upon the most open recognition of the rights of the public to a voice in the choice of its governors and the formation of its rules, and indeed by the invitation and admission of the public, in the most direct manner, to take part in all the movements towards its foundation and its superstructure.

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The omission, it is now put beyond all question, is an error of the greatest magnitude—or if there be another of equal importance, it is in the want of deferential respect with which there is but too much reason to perceive the profession has been treated. Of this too we shall presently have occasion to bring substantial proofs. And one amongst others, both of the little interest the public and the professor take in the institution, is, that upon a matter of such moment to both we have not had one solitary communication, either in the way of support or opposition. Now when it is considered that ours is the only musical journal in the country—that the period of its duration ensures its having become a vehicle to the hands of most of those who pay the smallest attention to the progress of music as well as of the profession at large, we scarcely think a more extraordinary proof of almost total disregard can be adduced. But so it is—and we lament exceedingly that any such impediments should have arisen, and the more because they were so obvious, and might have met with a very little exercise of forbearance and foresight. We shall now proceed to the recital of the further information which has been furnished us, and conclude our article with such observations as will arise out of the arrangements we have to notice.

The first and most important fact is the amount of the subscriptions, which, according to the last accounts published by the Committee of Management, appear to reach about £5000 in benefactions and about £600 per annum in annual donations.

The Earl of Caernarvon's house, in Tenterden-street (about four doors from Hanover-square) is taken for the academy.

The lists of the officers and professors of the establishment, and of the honorary members, have been fixed as follows:

LIST OF THE PROFESSORS.

BOARD.

Dr. Crotch, President.

Mr. Attwood	Mr. Shield
Mr. Greatorex	Sir George Smart

SUPPLEMENTARY MEMBERS OF THIS BOARD.

Mr. F. Cramer	Mr. W. Horsley

Mr. Boscha, Secretary to the Principal and Board.

ORGAN AND PIANO FORTE.

Mr. John B. Cramer	Mr. F. Ries
Mr. Greatorex	Mr. C. Wigley
Mr. T. Latour	(For the beginners.)
Mr. C. Potter	

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ENGLISH AND ITALIAN SINGING.

Madame Camporese	Mr. Hawes
Mr. Coccia	Mr. Liverati
Mr. Crivelli	Mrs. Salmon
Mr. Ferrari	Sir George Smart
Miss Goodall	Miss Travis

HARMONY AND COMPOSITION.

Mr. Attwood	Mr. Horsley
Mr. Bishop	Mr. Shield
Dr. Crotch	

HARP.

Mr. Bochsa	Mr. Dizi

Substitutes for Mr. Boscha—Miss Dibdin and Miss Wigley.
Substitutes for Mr. Dizi ————————

VIOLIN.

Mr. F. Cramer	Mr. H. Smart
Mr. Mori	Mr. Watts
Mr. Spagnoletti	

VIOLONCELLO—Mr. Lindley.

DOUBLE BASS.

Mr. Anfossi	Mr. Wilson

FLUTE.

Mr. Ashe	Mr. Nicholson
Mr. Ireland	

OBOE—Mr. Griesbach.

CLARIONET—Mr. Willman.

HORN.

Messrs. Petrides	Mr. Puzzi

BASSOON—Mr. M'Intosh

ITALIAN LANGUAGE—Signor Caravita.

HEAD MASTER—The Rev. John Miles, A. B.

HEAD GOVERNESS—Mrs. Wade.

SECRETARY—Mr. Webster.

HONORARY MEMBERS.

Ayrton Mr. W.	Crossdill Mr.	Elliott Mr.
Braham Mr. J.	Curioni Mr.	Glossop Mrs.
Bellchambers Mrs.	Catalani Madame	Griffin Mr.
Bellamy Mr.	Clarke Dr.	Knyvett Mr. W.
Begrez Mr.	De Begnis Mr.	Kalkbrenner Mr.
Cooke Mr. T.	De Begnis Mad.	Knyvett Mr. C.
Clementi Mr. M.	Dance Mr. W.	Kiesewetter Mr.
Caradori Mdlle.	Dickons Mrs.	Logier Mr. J. B.
Cartoni Mr.	Durusset Mr.	Leete Mr.
Carnaby Dr.	Dragonetti Mr.	Lafont Mr.
Cervetto Mr.	Evans Mr. C.	Lacy Mr.

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Lacy Mrs.	Stevenson Sir Jno.	Terrail Mr.
Mori Miss	Sapio Mr. L. B.	Vestris Mad.
Moschelles Mr.	Sale Mr.	Viotti Mr.
Neate Mr. C.	Sale Mr. J. B.	Vaughan Mr.
Nield Mr.	Sor Mr.	Welsh Mr. T.
Petracchi Chevalier	Smith Mr. James	Wesley Mr. Samuel
Placci Mr.	Tree Miss	Zuchelli Mr.
Stephens Miss	Travis Miss	

The care and conduct of the house are committed to the Rev. J. Miles, A. B. of Queen's-college, Cambridge, and Lecturer of St. Michael's, Cornhill, and to Mrs. Wade, the widow of the late Colonel Wade, who are severally to form the morals, the manners and habits of the children, and to superintend and assist in their religious instruction, and the acquirement of the English language, history, geography, and arithmetic. To this intent they are to have aisistants in proportion to the numbers of the pupils.

Five hours daily are to be given to the study of music—the boys are to copy music for one hour, and the girls are to give an hour to needle-work.

The attendance of one professor in each branch will, it is thought, be sufficient for the first year, and the following table has been drawn out:

Statement of the Number of Professors and Sub-Professors necessary in the Academy, according to the Table of a general course of Study, and of the Hours and Days in which they will be employed.

Number of Professors.	Branches of Study.	Number of Pupils.	Per Week.	Days.	Hours.
One	Singing	10	Twice	Monday & Thursday	9 to 12
Ditto	Piano	10	Ditto	Ditto	Ditto
Ditto	Violin	5	Ditto	Ditto	9 to 11
Ditto	Oboe	5	Ditto	Ditto	Ditto
Ditto	Horn	4	Ditto	Ditto	Ditto
Ditto	Beginners Piano	10	Ditto	Ditto	9 to 12
Ditto	Harp	10	Ditto	Tuesday and Friday	Ditto
Ditto	Organ	5	Ditto	Ditto	10 to 12
Ditto	Violoncello	5	Ditto	Ditto	9 to 11
Ditto	Double Bass	5	Ditto	Ditto	Ditto
Ditto	Beginners Piano	10	Ditto	Ditto	9 to 12
Ditto	Harmony	10	Ditto	Wednesday & Saturd.	Ditto
Ditto	Clarionet	5	Ditto	Ditto	9 to 11
Ditto	Flute	5	Ditto	Ditto	Ditto
Ditto	Bassoon	5	Ditto	Ditto	Ditto

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SUPPLEMENTARY MUSICAL EDUCATION.

Number of Sub-Professors.	Branches of Supplementary Musical Education.	Per Week.	Days.	Hours.	Pupils who receive Supplementary Musical Education together.
One, Two, or Three, according to the number of the Pupils.	Suppplementary Piano.	Three	Monday	9 to 11	Pupils of Harmony —— the Clarionet —— the Flute —— the Bassoon —— the Beginners of Singing and Pupils of the Organ take Lessons with the Beginners on the Piano Forte.
	Ditto		Wednes.	9 to 11	Pupils of the Harp —— the Violin —— the Violoncello —— the Double Bass —— the Oboe —— the Horn
	Ditto		Saturday	9 to 11	Pupils of Singing

One, Two, or Three, according to the number of the Pupils.	Supplementary Harmony	Three	Wednes.	9 to 11	Pupils of Singing —— the Piano —— the Organ Beginners on the Piano —— of Singing
	Ditto		Thursd.	9 to 11	Pupils of the Clarionet —— the Flute —— the Bassoon
	Ditto		Saturday	9 to 11	Pupils of the Harp —— Violoncello —— Violin —— Double Bass —— Oboe —— Horn

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ITALIAN STUDY.

Number of Professors of the Italian Language.	Per Week.	Days.	Hours.	Pupils who receive Lessons on the Italian Language.
One or two together.	Four	Monday	9 to 11	Pupils of the Harp ——— Oboe ——— Organ ——— Violoncello ——— Double Bass ——— Flute Beginners of Singing
	Ditto	Tuesday	9 to 11	Pupils of Singing ——— the Piano ——— Violin ——— Bassoon ——— Harmony ——— Clarionet Beginners on the Piano Pupils of the Horn
	Ditto	Thursday	9 to 11	As Monday
	Ditto	Saturday		As Tuesday

Such is the sketch of the arrangements which have been made known to us. They are extensive, they are ample—at least so far as relates to numbers. Some observations appear to be called for however by their nature and effect, inasmuch as it will, we apprehend, be found that neither the interests of the institution nor of the public have been even yet sufficiently weighed. The finances are the first consideration, and it seems but too obvious that the present prospects of the committee are hardly such as to enable them to proceed with much hope. A great proportion of the amount even of the principal at present subscribed, (5000*l.*) must be sunk in the alterations and repairs necessary to the house (which has for some years been unoccupied) and furniture, instruments, music, &c. If of the interest derivable from the 5000*l.* we leave a moiety, or 100*l.* (at four per cent) we probably exceed the amount of the surplus the committee will find in their hands, when every thing is prepared for the reception of the students. There will then remain about 700*l.* per annum, which *argumenti gratiâ* we will suppose to be increased to 1000*l.* by fresh subscriptions. This then is the total that will be applicable above the

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sums derived from the annual payments of the pupils, with the exception of two public concerts, which we understand the committee calculate will produce 700*l.* We should fear this is too sanguine an estimate, for it must be recollected that the subscribers have a right of gratuitous admission, although the expence will probably be comparatively moderate. The Directors of the antient concert have offered the use of their rooms, and the profession will no doubt be ready to assist. There will then perhaps remain in the power of the committee a sum equal to about 2000*l.* per annum.

We are told that our estimate (in our last article) of the expences to be incurred is something too large in some of the items—that the salaries of the Principal and the professors will be less, for instance, than we computed. To this we have to reply, that it is by no means our desire to exaggerate; but it is very important that the whole of the queston should be set before the public at the outset, because if this scheme fails, supported by such patronage, the establishment of a National Academy will be placed at a further distance than ever. It is therefore, we repeat, excessively important that the whole detail should be clearly comprehended.

We are not at all convinced that our former computation will be found extravagant, because what may be taken off some of the items will we are sure have to be laid upon others. The dilemma in which the Committee seems to be involved is, that a large establishment is not called for, and a small demands the same fixed expences as a large one. By fixed expences we mean all that may be called the apparatus—house, servants, principal, board, secretaries, master, mistress, teachers of writing, arithmetic, Italian, &c. All these are required for the tuition of twenty pupils* as much as for that of a hundred. The number of professors and the cost of subsistence only is decreased by the variation in the numbers of the students. Now taking them at the lowest possible computation, the fixed expences will far exceed the disposable income the Committee has from public subscriptions, and even from subscriptions and concerts together. We submit the following list, reduced as we imagine much below the possibilities of the case, for the judgment of the public:

* It is stated to us that for the first year the Committee purpose to limit the number of regular students to twenty.

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	PER ANNUM.
House-rent and taxes	£400
Salary of the Rev. Mr. Miles	150
Mrs. Wade	50
Principal	300
Six Members of the Board	300
M. Bochsa,* Secretary to the Board	50
Mr. Webster, Secretary to the Institution	80
Italian Master	200
Writing Master, &c.	100
Coals and candles	100
Wear and tear of instruments, music & music paper	200
Servants' wages	50
Subsistence of resident servants	200
Incidentals	20
	2200

These expences must occur whether there be one pupil or one hundred, and to them are to be added the sums to be paid to musical professors and for the entire maintenance of the resident students, for which no fund is yet provided, except the comparatively small annual payment from the pupils themselves. It must therefore, we think, appear sufficiently that the means and the end are at present utterly disproportioned to each other.

When we look at the arrangements themselves there are points which can hardly fail to strike the most common observer as unfortunate and inadequate. We again claim to be exempted from all invidious imputation, when we point out the monstrous absurdity of the appointment of M. Bochsa to be Secretary to the Principal and the Board. M. Bochsa we have not the smallest doubt has rendered great services to the committee, from his intimate knowledge of the arrangements in the French Conservatory. His zeal, activity, and judgment, we give him full credit for believing, have been of essential use in the formation of the plan of the institution. He is entitled to the greatest respect, and his liberality gives him claim to expect high honour from the committee. But can any thing be so

† This gentleman liberally gives his services for one year and the use of two harps.

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manifestly absurd as to appoint an individual to the place of Secretary to the Principal and the Board, who can neither write nor speak the English language, and who could not, if his existence was at stake, draw up a minute of their transactions, or write a letter of business—if he is even capable of understanding a rapid conversation. We shall not enlarge upon the policy of appointing a foreigner to so ostensible a situation in a National Academy. The whole thing is so palpably absurd, that had we not received the fact from authority, we should have imagined it a fabrication to lampoon the judgment of the committee of management.

When we descend to the detail of instruction, we perceive that it is intended to give the pupils in singing two lessons (of 18 minutes each in duration) per week—about the time (not quite) afforded by masters to the little Misses in the commonest boarding schools; piano forte students the same; and indeed the same scale is laid down for all. According to this statement about fifteen professors, one to each branch of instruction, should seem to suffice; each however would have to attend eight or twelve hours a week—the supplementary instructions for the piano and for harmony not included, which will demand six hours more attendance for each. Forty pupils are apportioned to two hours on Monday. If therefore there be three instructors, each pupil will have a supplementary lesson (in the two hours allotted) of *nine minutes!* This part of the statement can hardly be read with gravity. Can it be possible that the Committee of Management can have entertained such a notion of the power of communicating the science or the art of music? Are these the superior advantages of tuition that are to rear for us a national character? Will 18 minutes, we ask, more than suffice to play through a sonata of fair length? Will 18 minutes allow a master to correct a decent exercise in harmony? demonstrating at the same time verbally the reasons which call for alteration and suggest the necessary improvements.* In truth, is not such instruction next to valueless? Tuition is the last article to which in such an institution a biting œconony is applicable. Such an arrangement proves sufficiently by what it lacks as well as by the little it promises, that the masters must be liberally paid, and what is more, liberally treated. It proves that the

* Five hours daily are to be given to the study and practice of music—one hour to copying music by the boys, and one to needle-work by the girls.

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Academy cannot pay eminent professors for the time necessary to be bestowed. It goes very far towards proving that such an institution can only emanate from the love of the art amongst professors themselves, or be supported by that strong feeling in a country like this, where the government considers that it has little or no concern in measures taken for the establishment of such an institution. In France it is otherwise; the armies, (fourteen of which were supplied with bands from the conservatory) the theatres, the public spectacles, are government matters. In England our regimental bands are the sons of soldiers, born in the barrack, and tutored in discipline and in music together, from the fife and the triangle upwards. The public amusements are the business of individuals. Such an arrangement as this delivered to us, we look upon them to be a mere rough draft, to be modified or annulled as circumstances shall direct. The committee of management, like WIELAND's Jupiter, will learn by blundering. The slight exertion of thought, so visible in all these things, will however make but an unfavourable impression upon the public.

We have reserved the important consideration whether the country at large will consider such a sum as seems to be necessary, to educate a small number of musisians, *upon this plan*—WELL EMPLOYED. And here we are driven again to compare the advantages to be derived from the Royal Academy as it stands, with the propositions laid down by Mr. WALMISLEY, and adopted (probably with some improvements) by the PHILHARMONIC SOCIETY, as detailed in our last number. More mature consideration has only confirmed us in the belief that in every circumstance attending such a design, Mr. WALMISLEY has an immense superiority. His we deem to be perfectly practicable, and perfectly equal to secure to the students the advantages promised. We are, we confess, by no means so certain of the feasibility of the plan of the Royal Academy; but of these probabilities our readers have now the materials for a competent judgment.

In justice to the committee, we must state that they have not lost sight of the after emoluments of the students. We understand it to be a part of their design to open by correspondence, channels of communication with the provinces where the services of musicians may

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be wanted, whether in the theatres,* concerts, or for instruction.

To these places they mean to direct a portion of the pupils, and thus in a manner balance supply and demand. This idea is at once prudential and kind. Indeed we cannot question the motives of the Noblemen and Gentlemen who are at the head of this patriotic design; who have sought to embrace every thing the art demands. There is every reason to believe they are of the purest kind, but there is abundant evidence that neither the means nor the end have been duly estimated and apportioned.

In closing our remarks, we can but recur to the original errors in avoiding a public discussion of the principles upon which such an Institution ought to proceed, and in omitting to conciliate the profession, whose practical knowledge, malgre some prejudices, would in all probability have obviated the difficulties which now threaten to to wreck the undertaking. By pointing out these difficulties we are anxious only that they should be removed. They are indeed so prominent that we should apprehend there was some misprision on our part, were we not in possession of the facts from indubitable authority. We can but be anxious to lend our utmost assistance towards forwarding a design we have so often and so warmly advocated. It will be seen that even as the subscription now stands, a sum quite sufficient for such an establishment, according to the opinions of persons well capable of deciding upon ths point, has already been raised. Mr. Walmisley contemplated no larger a sum than £1250 per annum to begin his edifice. But the mighty apparatus prepared by the committee encumbers and menaces to overwhelm them. Intending to erect a mansion, they are expending their fortunes upon the offices. However it is not too late to retrace their steps.

* Competent instructors, in the art of acting, are to be engaged for those singers whose talents may fit them for the stage.

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